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THE CONTINI-BONACOSSI COLLECTION OF OLD SPANISH MASTERS

By AUGUST L. MAYER



ST. PHILIP

By *El Greco*

At the Exhibition of Spanish Old Masters at Rome

[Count Contini Bonacossi's collection of Old Masters is of much more than local significance, for, in addition to his Spanish paintings, with which Dr. Mayer deals in this article, the Count owns what is probably the most important private collection of Italian pictures in Italy. The Italian pictures will also be

exhibited publicly in due course. Meanwhile this exhibition of Spanish paintings will help to clear up a great many problems of authorship. Owing to the neglect into which the Italian school of the seventeenth and eighteenth centuries had fallen, and the esteem into which the Spanish school of the same

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EL ESPOLIO

By El Greco

At the Exhibition of Spanish Old Masters at Rome

period had risen during the last century, many Italian pictures in Spain came to be looked upon as Spanish, to be ascribed, for no better reason than "local habitation," to Spanish artists. In an interesting account published in the June number of "Formes," in which

is, for example, as he says, "far from believing that some of his attributions may not be questioned," as, indeed, he himself questions others.

We hope, in another article, to deal more exhaustively with these problems.—EDITOR.]

The Contini-Bonacossi Collection of Old Spanish Masters



THE BIRTH OF THE VIRGIN

At the Exhibition of Spanish Old Masters at Rome

By Zurbarán

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COUNT ALESSANDRO CONTINI-BONACOSSI in Rome, the well-known connoisseur, has collected during several years with special predilection Spanish paintings from El Greco to Goya. He has now arranged a public exhibition in the Museum of Modern Art at Rome. In

Theoto Kopuli, the uncle of El Greco, the wonderful small "Espolio" (formerly in the possession of Principe del Drago), and the small "Christ in the Garden" (formerly at Knoedler's). The "St. Philippus" was hitherto only mentioned by Cossio, who had not seen the picture. It is a fine specimen



PORTRAIT OF
A GENTLEMAN

By Murillo

spite of the fact that the writer of these lines has contributed to the catalogue, he is far from believing that some of his attributions may not be questioned. But certainly one will agree that there is an unusually high standard, that every picture is interesting, and that there are masterpieces worthy of a place in the Prado. Among the Grecos one must especially mention an early female portrait, an individual copy after a Titian painting, a late male portrait, which perhaps represents Manusso

and much superior to the weak larger example in the Prado.

The series of Velazquez paintings contains several works which have to win their place in the generally accepted *œuvre*. There are different paintings executed during the first and the second Italian journey of the master. The paintings of the first journey in the Contini collection (which we consider to be genuine) betray a brushwork less fluent than usual. One can distinguish the traces of the individual

The Contini-Bonacossi Collection of Old Spanish Masters



PORTRAIT OF A KNIGHT OF SANTIAGO

By Ribera

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bristles in the brush-marks. Besides the individual copy of the "Cupid" of Titian—"Education of Cupid" (in the Galleries Borghese)—two Saints attract attention. They make, at first sight, a Neapolitan impression. Evidently these monumental figures are connected in some way with the works of

picture came from England. It has been over-painted. As regards composition and subject-matter it is very uncommon; but this will not permit one to attribute the work to a painter like Luca Giordano. It would be absurd to believe that Luca Giordano conceived this idea of the glorification of Titian, imitating at Venice



ST. STEPHEN (?)

By Velazquez

Ribera and his school, but we do not know any Italian artist who could have executed those Saints. On the other hand, these paintings show relations both to the "Borrachos," as well as to the "Temptation of Santo Domingo" at Orihuela, and we believe that the two pictures were executed by Velazquez at Naples shortly before he painted the large canvas, now in the "Old University" at Orihuela. Another exciting work is the "Hommage à Titian." This

the purest and most developed Velazquez manner.

We believe that Velazquez painted this work in Venice during his second Italian journey, in 1649. The "paletta" has a perfect Spanish form, the same as we find in the "Meninas," where one observes also the same arrangement of colours on the palette. One finds on the palette the word GENIO, with the Spanish point on the i, never used by Italians.

The Contini-Bonacossi Collection of Old Spanish Masters

Most interesting is the variation of the "copy" of the famous picture, "Martyrdom of S. Peter, Martyr." Especially the angels and the leaves of the trees correspond perfectly to the mature manner of Velazquez. The technique in general reminds one of that found in the later court dwarf portraits of the master. Perhaps the greatest surprise for the public are the Zurbarán

work, very rich in colour in the composition, still recalling the "mannerish" manner of the sixteenth century, but in the single female figure already betraying the special *charme* of this master.

No less striking is the powerful portrait of a "Knight of Santiago" by Ribera (here illustrated), evidently representing a high



HOMMAGE À TITIAN

By Velazquez

paintings. The "Still-life" (dated 1633) and the "Family of the Holy Virgin" (which was published some years ago in the "Burlington Magazine") are masterpieces, which Zurbarán never surpassed. They belong to the best creations of the entire Spanish production in painting. Besides these we must notice the "Nativity of the Virgin." This is an early

military personality of that time in Naples—very strong, very naturalistic and impressive on account of the fascinating red and yellow colours.

Count Contini owns the two large altarpieces by Murillo (formerly in the Duke of Rutland's collection), the early "Adoration of the Magi," and "The Holy Virgin with Sta.

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Rosalia da Viterbo." Still more interesting is the full-length male portrait, one of the best portraits ever painted by Murillo (here illustrated). It bears the date 1645, which seems rather impossible on account of the costume and the style.

Goya is represented by attractive works of nearly all his periods. Very early, of his Parma studio time, a "Coronation of the Virgin"; female portraits of his Louis XVI period; a fine torero portrait with delicate black and grey

sketch by Francisco Bayeu, probably for a tapestry cartoon, and a "Still-life" by Luis Menendez; further, a "Bullfight" by Eugenio Lucas, and the well-known masterpiece of this skilful painter, "The Infanta with a Dwarf," which, years ago, was considered by some amateurs as a work of Velazquez.

To these Spanish paintings is added the series of twenty sketches by Vicente Carducho for his large paintings which—to the number of fifty-four—decorated, until the early nine-



THE CONVERSION OF ST. BRUNO By Vicente Carducho

tones, a preparatory sketch for the famous tapestry cartoon, "El Pelele"; a large religious picture, "S. Ambrose," of the time when Goya painted the walls of S. Antonio de la Florida; heads of members of the Royal family, connected with the large canvas representing "The Family of King D. Carlos IV" in the Prado; finally, a late painting which unites the qualities of Manet and Munch, a "Maja," perhaps a fragment of a larger picture.

A supplement to this series is the charming

teenth century, the cloister of El Paular, and which are now dispersed in different Spanish provincial galleries. "The Conversion of St. Bruno" (here reproduced) is of special dramatic power and rather suggests a *finale* of a Verdi opera. The sketches are much superior to the executed works. One notes immediately in the composition and the monumental feeling the Tuscan origin of the artist, who shows in the sketches sometimes an unusual sensibility for pictorial values and effects.







FIG. I. A LIBRARY TABLE OF OAK

The edge of the top cross-banded with walnut. *Circa* 1680. This table was originally owned by Samuel Pepys and is in Magdalene College, Cambridge

18th-CENTURY LIBRARY WRITING-TABLES

By R. W. SYMONDS

IN eighteenth-century books on furniture, such as Chippendale's "Gentleman's Director," and Ince and Mayhew's "Household Furniture," a large pedestal writing-table is termed a library table. A table of smaller dimensions is usually described as a writing-table, and a pedestal table with one long drawer in the top instead of three is called a bureau writing-table. This last named is a dressing- and writing-table combined, the top drawer being fitted with a slide for writing. This, when pushed back, discloses a toilet mirror surrounded by compartments and boxes. Another feature that distinguishes a writing from a library table is that, in the case of the latter, either side can be sat at, and it also has drawers or cupboards on both sides, which means that it was designed to be placed in the middle of

a room. The writing-table, on the other hand, was so designed that it can be used on one side only. Further, the back is plain, having neither drawers nor cupboards. If we accept this double-sided type of table as a library table, then all the examples here illustrated come under that head.

In considering the library table from the examples that have survived, it would appear that they were first made in the reign of George I; that is, if we except the oak example belonging to Samuel Pepys which is now in the Pepysian Library at Magdalene College, Cambridge (Fig. I). This table, however, is exceptional, not only because it is the only one known dating from the late seventeenth century, but also because, instead of being designed with drawers, it has cases enclosed by glazed doors at each end to hold folio

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FIG. II. A LARGE LIBRARY TABLE VENEERED WITH WALNUT

Circa 1730

In the collection of Major Sir John Prestige

volumes, the drawers in the two long sides being dummies. Although this is the only example of a library table dating from the late seventeenth century that is known to have survived, there is no reason to suppose that it is the only one of its kind that was made.

In considering old furniture today it is a dangerous and misleading practice to base one's judgment solely on those pieces that have survived and to overlook the fact that certain other types of furniture were possibly

made in large numbers which, owing to various causes, such as the inherent fragility of their material or construction, have almost without exception met with destruction.

As an instance of this, to judge from the library tables that have survived from the eighteenth century, by far the larger number were made of mahogany, since those of walnut are limited to perhaps not more than half a dozen examples; in fact, the author has only known of four, two of which are here illustrated. Yet, since walnut furniture was made contemporaneously with mahogany from 1720 —the beginning of the mahogany

period—to 1760, why should the cabinet makers of that period have made an exception as regards the library table, and made them almost exclusively in mahogany? It is far more likely, especially in view of the fact that a few have survived, that more walnut examples were made up to 1750 than mahogany, but through various causes the former suffered far wider destruction. One explanation of this phenomenon immediately suggests itself. In the late eighteenth and nineteenth centuries, when



FIG. III. A WALNUT LIBRARY TABLE OF UNUSUAL DESIGN

Circa 1740

In a private American collection

18th-Century Library Writing-Tables

walnut furniture was out of fashion, when a table such as this had become dilapidated—usually through short lengths of mouldings dropping off because of their cross-grained construction—it was replaced by a mahogany example. The library table was a large and cumbersome piece of furniture, however, and was not so easily disposed of as the walnut bureau or small walnut dressing-table or chest with drawers, which have survived in considerably larger numbers owing to their being relegated to spare bedrooms or the servants' quarters. This did not apply to the library table, consequently householders of the late eighteenth and nineteenth centuries considered that the only way to deal with a shabby walnut table of this description which could serve no useful purpose and merely occupied a lot of space, was to break it up for firewood.

Another factor that leads to the contention that walnut library tables were made from 1720 to 1750 is that during this period many country houses were built in the so-called Palladian style. In such houses the reception-rooms were on a large scale, and a piece of furniture such as a walnut bureau bookcase would have been lost and out of keeping. The survival today of a number of mahogany library tables from this period unquestionably proves that this piece of furniture found favour amongst the wealthy owners of such houses. As a case in point, a number of such tables have survived, some of which from their design are today associated with William Kent, the architect, who at this period was



FIG. IV. A MAHOGANY LIBRARY TABLE OF SERPENTINE SHAPE

Circa 1755

This table is identical in design to one of the plates in Chippendale's "Gentleman's Director" (Fig. V). In a private American collection

engaged by fashionable and wealthy people to design interior decoration, furniture, and gardens. A design of a library table, several of which have survived and which are in the Kent manner, was one of octagonal form made in two portions which could be either placed back to back or used separately against a wall.

Whilst the wealthy nobility of this period had their furniture made of the then new mahogany wood, the country gentry, being less affluent and less affected by the fashions of the town, were content with the cheaper and plainer furniture of walnut, and would have been quite satisfied with a library table similar to the example illustrated in Fig. II. The table illustrated (Fig. III) is a very unusual walnut specimen owing to the mouldings surrounding the drawers being carved; the panelling to the ends is also an unusual treatment.

Although no survival of a walnut library table from the period of William and Mary and Queen Anne has been recorded, it does not follow that they were not made. It is far more likely that their non-survival today is due to their destruction.

In support of this, we have the fact of the existence of Pepys' table, which we owe to the prescience of its owner who made it the subject of a bequest and so prevented it from being destroyed or abandoned so soon as it became old-fashioned

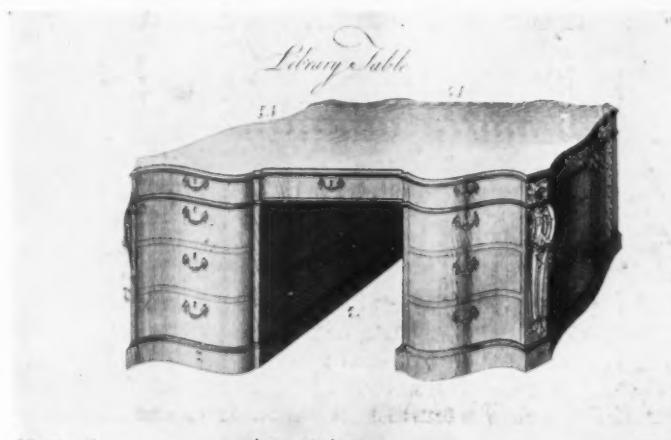


FIG. V. REPRODUCTION
of a plate in Chippendale's "Gentleman's Director," first edition, 1755

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FIG. VI. A MAHOGANY LIBRARY TABLE OF OVAL DESIGN. *Circa 1790*

In a private American collection

and valueless. If Pepys found this design for a writing-table convenient and suitable for his wants, surely there must have been others who thought likewise.

That Chippendale considered the library table a necessary piece of furniture in a gentleman's house is proved by the fact that in the first edition of the "Gentleman's Director" he illustrates designs of no less than six examples. In the second and third editions he publishes six additional designs.

The very fine mahogany example illustrated (Fig. IV) is of especial interest, as it is identical both in its design and dimensions to one of the plates in the first edition of Chippendale's "Director" (Fig. V).

Prior to 1750 it would seem that the library table was made with a rectangular top. After this date the cabinet makers elaborated the design of these tables by making the sides serpentine, as in the example illustrated, and canting the corners. The two most outstanding examples of library tables extant of this period are the fine mahogany example that was made for Sir Rowland Winn by Thomas Chippendale—the original invoice for which is still in existence—and the elaborate inlaid example with ormolu mounts, also made by Thomas Chippendale, to the design of Robert Adam, for the Earl of Harewood.

These two tables reflect the high-water mark of cabinet work in the eighteenth century, and show to what

heights a skilled craftsman, such as Chippendale, could rise when commissioned by exacting but munificent patrons such as the two noblemen in question.

The first English designer to illustrate an oval writing-table was Thomas Sheraton, who did so in his "Drawing Book," published 1791. An example of an oval design is illustrated (Fig. VI). That few tables of this design have survived is undoubtedly due to the high cost of making an oval table with doors and drawer-fronts made on a curve, which prohibited them from being popular. From the point of view of design, however, the oval table contrives to introduce considerably more elegance of form. The design of the mahogany library table illustrated (Fig. VII) is unusual, as the drawers are bow-fronted. This table exhibits the highest quality cabinet work and is an example dating from the end of the eighteenth century belonging to the Sheraton school of design.

In the nineteenth century many cheap mahogany examples of pedestal writing-tables were made of large and small size. In this century the bureau and secretaire had gone out of fashion and in consequence the pedestal table took its place. Owing today to the rarity of the eighteenth-century example, such nineteenth-century tables are often converted by altering the coarse sections of their top and plinth mouldings to the smaller and more delicate sections which belong to the eighteenth century. In some cases these late mahogany tables will be found veneered with walnut so that they can be passed off as Queen Anne examples. The majority of these tables have



FIG. VII. A MAHOGANY PEDESTAL LIBRARY TABLE

Circa 1790

In the collection of Sir William Plender, Bt., G.B.E.

18th-Century Library Writing-Tables



FIG. VIII. A MAHOGANY LIBRARY TABLE

Circa 1860

Made by Wright and Mansfield

the drawer linings of mahogany or pine and the drawer bottoms fixed with a grooved fillet, and not rabbeted, which latter method of construction was invariably employed by the cabinet makers during the first three-quarters of the eighteenth century.

The mahogany table illustrated (Fig. VIII) is interesting because it was made about the third quarter of the nineteenth century by a firm of the name of Wright and Mansfield, whose name is stamped on the top edge of one of the drawer fronts (Fig. IX). This firm specialized in basing their designs on

eighteenth-century furniture, and as they were in existence about 1860 this practice was an original attempt on their part to revive eighteenth-century design at a period which was given over to the influence of William Morris and his school. The example illustrated shows that they did not make exact reproductions, but took considerable license as regards the use of eighteenth-century ornament. To the uninitiated, however, such mahogany furniture, with its surface patinated by sixty or seventy years of wear and domestic polishing, may be extremely deceptive.



FIG. IX. DETAIL

Showing name stamped on drawer-front of table illustrated (Fig. VIII)

THE BELGIAN CENTENARY

THE "CENTENNALE" AT BRUSSELS AND THE EXHIBITION OF FLEMISH ART AT ANTWERP

By PAUL LAMBOTTE



THE
LAMENTATION
OF CHRIST

By Jan Provost

Lent by
Messrs. M. Knoedler
& Co.,
London and New York

TO celebrate her first hundred years of existence as an independent nation the whole of Belgium may be said to be *en fête* this year. Festivals of various kinds are taking place all over the country. The most important events are, however, without a doubt the two great art exhibitions; the one at Brussels commemorating "A Century of Belgian Art," the other at Antwerp devoted to the Old Flemish Masters.

Such temporary exhibitions have certain advantages over the usual museums and their

collections. The latter are, as a rule, the result of historical development and indiscriminate accumulation due to a variety of circumstances quite different from the considerations that go to make temporary exhibitions to which contributions are specially invited or lent.

In the Brussels exhibition, for example, the works have been chosen on account of their æsthetical rather than their historical importance. It is the taste of today which is responsible for the selection of the works—and of set purpose. As a consequence one

The Belgian Centenary

finds here few historical subjects and no large canvases, so beloved of the last generation. The guiding principle has been here "la bonne peinture 'en soi'" and "la bonne sculpture 'en soi.'" So, for example, François Navez, who planted the principles of the David school in Belgium, is only represented by his sober and not so much academical as classical portraits, but not by his biblical and historical compositions.

For the foreign reader many of the Belgian artists and their work are of too local a significance to make a detailed enumeration interesting. Nevertheless, there are a number who enjoy an international reputation and which, therefore, may be singled out for mention. First and foremost amongst these are Alfred

Stevens, the "peintre de la femme du second empire," and Constantin Meunier, the sculptor of the "fourth estate." These together with the sombre Charles Degroux and others have been honoured with special group exhibitions. Other masters of European reputation represented with more or less unfamiliar works are Fernand Khnopff, the mystic, Henri Evenepoel, who, unfortunately, died much too soon, Baertsoen, Emile Claus, Eugène Verboeckhoven, Anton Wiertz, whose Musée in Brussels every tourist visits, and Félicien Rops, who has a *salonnet* to himself. Amongst living painters known outside Belgium may be mentioned Emile Wauters, Fr. Courtens, Léonce Frédéric, and that strange, half-English genius, James Ensor.



ST. FRANCIS RECEIVING THE STIGMATA

From the Turin Museum

By Jean Van Eyck

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Instructive and attractive as the centennale at Brussels must be, not only to the general public, but also to artists, both Belgian and foreign, there is no doubt that the Old Masters in the Antwerp exhibition will rival the Flemish exhibition at Burlington House in popularity, since it contains much that is both new and important and that was not shown in London.

masters of the fifteenth century and the beginning of the sixteenth, the rooms reserved for the paintings of our Primitives offer a series of most precious examples.

The Museum of Turin has sent the prodigious little "St. Francis receiving the Stigmata," by Van Eyck. Very near to this masterpiece is the somewhat older diptych from the Musée Mayer Van den Bergh,



DIONYSIUS, THE
CARTHUSIAN (?)

By Petrus Christus

Lent by Julius Bache, Esq.,
New York.

The Antwerp exhibition is, in fact, so rich, varied and complex and invites so much study that it cannot be dealt with in the space at my disposal here. I must reluctantly confine myself, therefore, to an enumeration of the most notable painters and works there represented.

For those who have a special taste for the

bearing the name of "Broederlam," together with two anonymous paintings; the diptych from the Franchomme collection and a portrait of one of the Dukes of Burgundy show how the art of painting was already developing in Flanders at the beginning of the fifteenth century. The great names of Hugo Van der Goes, Dirk Bouts, Roger Van der Weyden, H.





The Belgian Centenary

Memling, Petrus Christus, Justus of Ghent follow one another along the line with the works of their immediate successors: Gérard David, Jean Provost, Josse Van Cleve, Adrien Isenbrandt, Ambrosius Benson, Quentin

Franckfort. One must mention here some of their principal works.

The Memling sent from the Uffizi Gallery in Florence is full of suavity and tenderness, whilst the grand "Bathseba" from the Darm-



PORTRAIT
OF A YOUNG
MAN

(15½ in. by 12 in.)

By
Hans Memling

Lent by
William
Goldman, Esq.,
New York

Matsys, Mabuse, Van Orley, and those still mysterious anonymous masters, Le Maître de Flémalle, Maître Michel Zittoz, Le Maître de la Légende de Sainte Cathérine, Le Maître de la Légende de Sainte Lucie, Le Maître de la Madeleine, Juan de Flandres, Le Maître de

stadt Museum offers us an entrancing enigma. The large canvas representing the "Last Supper," by Justus of Ghent (from the Pinacoteca of Urbino), is one of the finest masterpieces here assembled and a *clou* of the exhibition. Very few foreign tourists visiting

Italy have included this little town of Urbino in their itinerary and have seen this important work of a Fleming employed in the service of the Duke of Urbino.

The little "Portrait of a Carthusian Monk," seen in London in 1927 and sent back from America through the intermediary of Sir Joseph Duveen once more, is of the most perfect quality and is lent by Mr. Jules Bache, of New York. The great triptych of Josse Van Cleve, from the Church of St. Donato at Genoa, so inaccessible in its sombre sanctuary, reveals itself here in all its purity and freshness.

The fifteen panels by Juan of Flanders, a personal loan from His Majesty the King of Spain, form another rarity almost unknown to art lovers. The painter at the Court of Isabella the Catholic reveals himself in this series as an exquisite master.

The Musée du Louvre has sent a sixteenth panel of the same series: others dispersed in galleries and private collections in England, Vienna, Berlin, and the United States should have been added so as to reconstruct the original polyptych. It is yet possible that, as these lines are being written, these may find their way to Antwerp.

Magnificent portraits by the same artists who paint religious subjects: Memling, of the Maître de Flémalle, of Josse Van Cleve, Quentin Matsys, are among the most notable. The Museum of Lisbon has sent three magnificent Primitives.

Michel Coxié, Antonio Moro, Frans Floris continue the school chronologically. The group of pictures of Peter Breughel the Elder

and of his successors will particularly attract the attention of connoisseurs. Several subjects lent by the Museum of Vienna, the Prince Doria in Rome, the Museum of Darmstadt, Madame Pr. Wittouck, without mentioning many others, are surrounded by a large number of similar works which fill at least two large galleries.

An exhibition of Flemish art at Antwerp must of necessity be the apotheosis of Rubens, Van Dyck, and Jordaens, and the organizers have succeeded in assembling an astounding series of their chief works.

For the first time in Belgium have so many pictures painted by Rubens in Italy been assembled. One finds at the exhibition not only the group of portraits from the Pitti Palace at Florence (the four philosophers) and the "Romulus and Remus fed by the Wolf" from the Capitol in Rome, but also the portraits executed in Genoa of Brigitte Brignole Sala (the Imperial Marchioness with her grand-daughter), which caused a sensation when it

appeared in Vienna a few months ago, and, if one accepts Dr. Bredius's opinion, the very beautiful "Magdalen," sent by M. Jean Schmit, was painted at Antwerp before Rubens' journey to Italy, that is to say previous to 1606.

The series of sketches is no less prodigious: that of the portraits is very striking, and the great religious composition lent by the Church of St. Augustine is one of the finest of the grand series of works by this master.

The Musée du Louvre has lent the "Grande Kermesse," and the portrait of "Helen Fourment with her Children"; the Museum of Dresden, "La Vieille au couvert," which



FAMILY OF CHARLES I

From the Turin Museum

By Van Dyck

The Belgian Centenary



BRIGITTE SPINOLIA

By Rubens

Lent by Dr. Benedict, Berlin

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THE JUDGMENT OF PARIS

Lent by Monsieur J. Schmit, Paris

By Rubens

was part of the painting by Rubens of "Venus in the Forge of Vulcan" in the Musée at Brussels before the sacrilegious mutilations and cutting to which this beautiful picture was submitted; the Museum of Cassel has sent the wonderful picture of "L'Homme au Turban"; the Vienna Museum, the "Self-portrait with Sword"; the Museum of The Hague, "Helen Fourment in her best Clothes," which Rubens painted with such loving care.

Van Dyck is perhaps still more completely represented than his master; the series of his portraits is incomparable. From the "Madame Vinck," a youthful work painted at Antwerp, one can follow the admirable evolution of this painter's art, thanks to the contributions lent by Lady Louis Mountbatten, Lord Camrose, Earl Spencer, Earl Radnor, and the museums of Turin, Vienna, Cassel, and the Brera of Milan.

Jordaens is also well represented by an immense canvas from Copenhagen, a portrait

from the Musée of Budapest, and by loans from Holland, Germany, and from private Belgian collectors.

There are superb works by Corneille de Vos and Sustermans, and of the smaller masters Teniers, Brouwer, Van Tilborgh, Gonzalès Coques; the animal painters, Fyt, Snyders; the landscape painters and flower painters are remembered by well-chosen samples.

Marvellous tapestries complete the decoration of the galleries. The very large one lent by his Grace the Duke of Devonshire (early fifteenth century), those from Cracow, Vienna, the Musée des Arts Décoratifs in Paris, the Musée de Valenciennes, or lent by private collectors, Belgian, German, and French, would by themselves have ensured the artistic success of the exhibition.

In the section of sculpture, drawing, and engraving, of books and binding, metallic art, music, furniture, folklore, most interesting objects are reassembled.







MOUNT. Bronze. Two dragons confronting symmetrically. Late Chou dynasty. Height, 2½ in.; width, 11½ in. Autochthonous Chinese animal style, apparently without direct Scythian influence. The symmetry of the mask and key-fret ground are characteristic Chou features.

THE ANIMAL STYLE II—SARMATIAN AND CHINESE

By W. A. THORPE

THE Sarmatians were the successors of the Scythians in South Russia, and first set foot in that region about the middle of the fourth century B.C. Our knowledge of them is derived mainly from two sources: the rather vague allusions of Greek historical writers, and the relics of their art which have been found in South Russia and Western Siberia along with the later Scythian evidences. Herodotus mentioned a tribe of Sauromatians in South Russia, but these were a Mæotian people originally living near the Sea of Azov, and distinct from the Sarmatians. The latter are first mentioned in Greek sources in 338 B.C., and in 179 B.C. were familiar to Polybius. The Sarmatians were known also to Tacitus, Pausanias, Ammianus Marcellinus, and other ancient writers; and the discoveries in South Russia must be referred to them and not to the people mentioned by Herodotus. No ancient writer has catalogued their habits or left us a budget of travellers' tales, and the character of their culture must be inferred from its remains. From that evidence Prof. Rostovtzeff and other archæologists have been able to reconstruct the Sarmatian invasion of South Russia.

Due east of the Caspian Sea and due south of the Aral Sea lies a great expanse of fertile plain, traversed by the Oxus and the Jaxartes, and much coveted by the peoples of Central

Asia. At the beginning of the fourth century B.C. it was held by the Sakians, a people of Iranian origin who had formerly been subjects of the Persian Empire. When that power collapsed their possession was quickly challenged; first by the conquests of Alexander; by the Seleucid potentates who followed him; by the Bactrian kings, now out of invigilation and playing at empire; and lastly by the Parthians, who had started a monarchy and a programme of their own. All these people had an eye on the promised land, and even before Alexander the Sakians had been finding their tenure precarious. Some early instalments of them were trickling round the southern end of the Caspian and up beside the Caucasus on to the Russian steppes, there to find a living beside the shop-keeping Scythians. With these early arrivals we may identify Ps. Scylax's allusion to the Sarmatians in 338 B.C. The infiltrations continued throughout the disturbances of the third century; until at the beginning of the second century the main body of the Sakians were assailed, this time from the east, by a new and much more powerful force than any that had preceded it.

On the western confines of China lived a people of Iranian culture and Iranian or Turkish race, known to the Chinese as Yüe-Chi, and as Getae to the Western world. At the beginning of the second century they



PAIR OF ORNAMENTS, in the form of *Pao P'ieh* masks. Bronze. Late Chou or Ch'in. For a similar mask see Yetts (W. P.), Catalogue of the Eumorfopoulos collection: Chinese bronzes, etc. Vol. I. (London, 1929.) Pl. Ixi. No. A, 103

were driven from their home by the Huns (Hün-Yü) and took a western course across Central Asia. The Huns had been invading the Ch'in Empire from the north, but the Ch'in general, Meng T'ien, drove them out in 215 B.C., and built the Great Wall of China as a kind of Roman *limes* to the Chinese Empire. Thus thwarted, the Huns turned to the right and fell upon the western neighbours of the Chinese. The Yue-Chi lacked the resistance which had been made possible in China by a new imperial regime; and about 200 B.C. they had reached the fat lands south of the Aral Sea and fell upon the main body of the Sakians, who still kept their territory. The Sakians took to their heels and followed the trail of the early emigrants. Some of them went south and settled on the lower Indus; others took possession of what had once been the kingdom of Bactria. A third group passed round the Caspian and up past the Caucasus into Russia, where in 179 B.C. Polybius discovers them fighting against the Scythians for possession of the Crimea. These Sakian invaders are the Sarmatians of history.

Their occupation of South Russia was thus an infiltration ending in an influx, beginning about 338 B.C., nearly complete at the death of Hannibal. The difference between the earlier and the later arrivals is evident in the South Russian tombs. The earlier Sarmatians seem to have come in peace and amalgamated with the Scythian tribes, for their distinctive style is found in the same graves as the later Scythian art of the third century. In the second century, on the other hand, certain tombs of the Orenburg and Kuban

regions have disclosed an exclusively Sarmatian art; and with it a series of imported objects which came from Achæmenid Persia, and not from Ionia or Greece. These discoveries and the allusion in Polybius show that the main body of the Sarmatians came as conquerors. Later in the second century the invaders crossed the Don and continued their progress to the Dnieper, and eventually to the Danube. Their domain thus extended from the Urals to the Balkans, and in that region they were the dominant power from the second century B.C. to the third century A.D.—a period coincident with the Han Empire in China (206 B.C.—A.D. 220) and with the rise of Rome.

The Sarmatians were of the same Iranian origin as the Scyths, but they brought into Russia a culture which had been developed independently in their Aral home. Some few things they had in common with the Scythians, certain peculiarities of armour and clothing, the tribal structure of their society and perhaps their allegiance to a single king; but the tombs on the whole are more eloquent of differences than of affinities. The Scythians were mounted bowmen, but the Sarmatians fought like medieval knights, deliberately. Wearing conical helmets and heavy scale armour of iron or leather, they first tilted at their enemies with their heavy lances and then came to close quarters with their long, pointed swords; they had been accustomed to a country where there were plenty of enemies and plenty of room. Like their kinsmen the Persians, they worshipped fire and made sacrifice of horses. They buried in the graves of the dead arms,

The Animal Style

harness, clothing, jewellery, ornaments; and, above all, a developed pottery, showing that they were residents by history and inclination and only migrants from force of circumstance.

Their art also was their own, related to Scythian art, but distinct from it. The more important remains have come (in the eighteenth century) from Western Siberia, from Maikop in the Kuban area, from Novocherkassk in the region of the Don, and from certain sites in Bulgaria. The Sarmatian ornaments from these sources show certain identities of theme with Scythian art, but marked differences in treatment; this latter is evident especially in the animal subjects. The Scythians had preferred to present their beasts singly rather than to work them into a design. To some extent they had developed the animal symplegma—that is, a group of beasts composed, but not symmetrically composed. Symmetry they had learnt from the Greeks. But on the whole their art is straightforward and naturalistic, the observed moments of animal life presented in bronze. Sarmatian art differed from it technically in two ways. The Sarmatians preferred composition to presentation, but a composition devoid of symmetry. Their animal symplegmas were decorative versions of a tangled conflict, made effective by line as well as by mass. And, secondly, the Sarmatians had inherited the use of colour from the Persians and used it to emphasize mass values; they were not content with monochrome as the Scythians had been.

The peculiar strength of the symplegmas lies in a dual use of line and mass. Line and mass articulate the subject; and they form a set of mute rhythms consonant with the mood in which the subject was apprehended. It is as if the artist, having observed a tiger devouring a horse, went away to make a design, throwing away his image of the scene, but keeping the excitement which the scene had started, and allowing it to control his regardless fingers. In some of the Sarmatian bronzes the subject is scarcely articulate at all. You cannot tell what beasts are in conflict or what positions they are in; a mood of conflict is done into unrelated rhythms. Any student of post-War art is aware how the excitement caused, or made habitual, by a specific subject reappears in abstract design.

Sarmatian art is thus a romantic art. Its content is an adverb, and the adverb was

supplied by the places the Sarmatians lived in, the kind of lives they led, the things they loved and feared. The Scythians lived in an open plain, and so they had perception. They could see their beasts and they were unafraid. Their artists dealt in the quick and final glances of a well-lit world. With the Sarmatians it was different; great trees appear in their designs. They had lived at some time in dark forests, where not only tigers, but all beasts are burning bright. Animals did not live, certainly did not stay, in their perception, because in the gloom perception failed. Imaginings carried on where eyesight stopped. And so the Sarmatian artists lived in terror of the alive darkness and worked with half-seen devourings and the twisted agony of limbs.



CHARIOT MOUNT. Bronze. On the upper part the head of a bull, on the lower a *t'ao t'ieh* mask. Late Chou or Ch'in. Height, 7½ in.

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HARNESS ORNAMENT, two cocks fighting. Bronze. Chinese, sixth-fifth centuries B.C. (Scythian influence.) Height, 3½ in.; length, 6½ in. Illustrated by Yetts (W. P.). *Chinese bronzes*. (London, 1925.) Pl. 9A. For the "heraldic" symmetry cf. Minns, *Scythians and Greeks*. Fig. 42

In both Scythian and Sarmatian art the line, on the subject's side as well as on the object's side, is an *organic* line; that animal themes could be *reasoned* into bronze is shown by a third animal style, that of Chou China. It is frequently a matter of doubt how far existing jades and bronzes can be ascribed to this period of Chinese history (1122-255 B.C.), but the character of Chou design and the Chou treatment of animal themes are clear enough, if only from the analogues of later times and from the literary sources for Chou culture. Before the Ch'in revolution and the imperial expansion under the Han the Chinese were a feudal and conservative nation. They had the earthy sentiments and organic fancy of an agricultural people. So much is evident in the symbolism of *pi* and *ts'ung* and in certain other aspects of taoist belief; and it explains why animal themes got a place in their design. For the treatment of those themes one must refer to a contrary and much more powerful tendency in the Chou mind. The Chinese lived by logic. Their naturalism was overlaid by a rigid system of imperial order which is reflected in the *Chou Li* —the State almanac of an ideal China, where offices were exactly defined and endlessly multiplied. The same logical bias is evident in the traditional morality of the taoist Chinese, in their partitions of the heavens, and in their dogmatic philosophy. It was a pedestrian logic, but the Chinese loved it; they were not a people fertile in ideas as the Greeks were, and what they had they cherished. Like the Greeks they could not keep their reasoning

out of their life and art; but it is Greek intellectualism against Chinese pedantry. The Greeks could at least howl at the theatre when they stopped thinking, but the Chinese were always pedants, in their porcelain and their tortures, even in their poetry.

The decorative design of Chou bronzes is the expression of this logical bias—stiff, repetitive, symmetrical; seeing life, but seeing it through geometry. Where relief is used the values of convex mass and corresponding shadow are fully understood, but it is chiefly impressive for its economy of statement. In the presentation of animal themes it gains nothing from "expression," for expression requires a fluency of line

that had not yet appeared in Chinese art. The voids and sudden protuberances of a relief geometry are apt to be mistaken for expression, but their effectiveness is the effectiveness of a quite abstract design. Beasthood is only an afterthought, the dotting of a bird's eye or the scrolling of beak or tail. The Scyths and the Sarmatians begin with a beast, the Chinese only end with one; that is the distinguishing character of the Chinese animal style. A supervening beasthood appears in the design of



ORNAMENT. Bronze. The lower part is a *tao tieh* mask; between the horns are a pair of wolves facing symmetrically, surmounted by another pair back-to-back symmetrically and supporting a human figure which serves as a pole for the design. Chinese (Scythian influence); second-first centuries B.C. Length, 4½ in.; width, 4½ in. For this type of symmetry in openwork design compare a Chinese jade amulet figured by Rostovtzeff, *Animal Style* (Princeton, 1929), Pl. xxxii, 3, where the wolves are replaced by confronting dragons resting upon a butterfly. The free line is due to Scythian influence, the symmetry being derived from Chou design. For the *tao tieh* mask in the Chou style see Rostovtzeff, Pl. xix and pp. 70-71

The Animal Style



HOOK-CLASP, animal symplegma. Bronze. Chinese (Sarmatian influence); latter part of the Han dynasty. Length, 6½ in. For the design cf. Rostovtzeff, *Animal Style*, Pl. xxx, 3, and p. 97

other peoples, but it is now supposed that the Chinese animal style was indigenous.

In the contact of sedentary China with Central and Western Asia there seem to be two stages. For some two centuries before the Ch'in revolution, Scythian ornaments and a more vivid animal style akin to the Scythian begin to appear in China; objects in this style were perhaps made in China, but they do not seem to have been assimilated by the original art of China, and they remained an intrusion and an accident. The rigid animal themes of the Chou period appear side by side with an abstract and largely geometric ornament, but the geometry is so zoomorphic and the beasts so geometrical that they seem to belong to the same art. The three main animal themes are the dragon, the eagle griffin, and the ogre mask; and though two of them have affinities, probably accidental, in Mesopotamia, they are not in the least like the actual and observed animals of the Scythians, which are tender and even gay by comparison. Chinese design kept its own idiom in spite of the Scythians.

It was a different matter with the Iranian influence of Han times. The feudal isolation of sedentary China had been broken by the Ch'in. The Chinese had made, under arms, the acquaintance of their neighbours in the west, and having rejected for a time their classic past they were eager for discovery and readily receptive of the customs and ideas of others. The Emperor Wu Ti (140-87 B.C.) had secured the alliance of the Yüe-Chi, and his great explorer Chang Ch'ien had pene-



TWO BUCKLES. Bronze. In the form of tigers. Chinese, showing the influence of the Sarmatian animal symplegma. Late Han dynasty. Length, 2½ in.; 1½ in.

trated as far west as Bactria and Sogdiana, he had opened the routes to India through Kabul and Khotan, and he had acquainted the Chinese with the Romans. He brought back with him the grape-vine, the walnut, the jointed bamboo and the hemp plant, and to his exploration we may attribute two new influences in Chinese art—Iranian and Hellenistic. The former of these is represented by the Sarmatian influence upon the Chinese animal style. The disturbances which sent the main body of the Sarmatians into South Russia were less than a century anterior to Wu Ti, and Chang Ch'ien had reached the regions whence the Sarmatian animal style had been carried into Russia. The effect on Chinese art was a living amalgamation of the hieratic design of the Chou with a tense Iranian vitality. Whether this was due to a direct contact with the Sarmatians is perhaps doubtful, for the main mass of the Sakian Sarmatians had probably left the Aral region before the coming of Chang Ch'ien and the opening up of the west. Two things are evident, however: first, that the Chinese had a colonial possession of these western districts until the struggles succeeding the fall of the Han; and, secondly, that the animal style which influenced Han art was a Sarmatian and not a Scythian type. The Sarmatian animal style in South Russia was a localization of a central Iranian art; and the contact of the Chinese was with the centre rather than with the locality.



SEVEN ANIMAL MASKS. Bronze. No. 2, top row, probably Chou, the rest Han. Width, 2-2½ in.



A PORTRAIT OF THE WEDGWOOD FAMILY

By John Stubbs, R.A.

One of the daughters afterwards became the mother of Charles Darwin, the famous naturalist

JOSIAH WEDGWOOD: MASTER POTTER 1730-1795

By H. GRANVILLE FELL

THE late Frederick Rathbone, probably the first Wedgwood expert of his time, wrote in 1907: "No man did more for the ceramic industry of the world than Josiah Wedgwood, the great English potter—one who never travelled beyond the limits of Great Britain and yet produced his refined and beautiful works by the help of English artists like Flaxman and his compeers. His modellers and workmen were Englishmen—his material came from English soil."

Yet so eagerly were these works sought and cherished by the French collectors of the reign of Louis XVI, the most fastidious and elegant, if not the most robust, of all art periods, that Wedgwood's best customers at one time were the court and aristocracy of France, and the Royal Factory of Sèvres

copied the colour and reliefs of his jasper plaques and vases.

The life story of Josiah Wedgwood is one of the romances of industry.

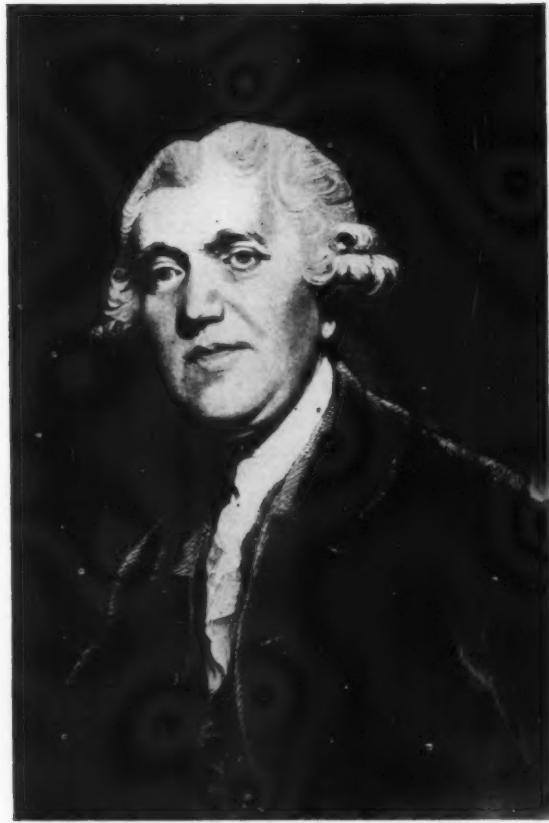
When Josiah was born in 1730, potting was in a very backward state. The craft was carried on in haphazard fashion, often at the backs of cottages, or wherever there was a marl pit handy, whilst a single oven had to serve two or three potters. The wares were of the coarsest description. Tygs or mugs with several handles, butter-pots, rough jugs and porringer met all the needs of our more primitive forefathers. The better classes used pewter; the wealthy, plate or silver as table furniture. The time, however, was favourable to a change.

Importations of expensive porcelain from the East, delft from Holland, and stoneware

Josiah Wedgwood: Master Potter 1730-1795

from the Continent had been going on since the beginning of the century. The demand for suitable vessels for tea and coffee stimulated the industry, but the light, pleasant ware known as "salt-glaze," first introduced about 1690, was practically the only available domestic pottery, and it remained in general use until about 1790.

Josiah Wedgwood was the youngest of thirteen children born to Thomas Wedgwood, potter, of Churchyard Works. He probably derived his best qualities from his mother, Mary, the daughter of a Unitarian minister of Newcastle-under-Lyme, and a woman of some culture and intelligence. Josiah's only schooling was received between the ages of six and nine years at Newcastle-under-Lyme, three miles from his home, a distance which he had to walk. At his father's death in 1739 his eldest brother, Thomas, set him to work for his living as a "thrower" on the potter's



PORTRAIT OF JOSIAH WEDGWOOD

By Sir Joshua Reynolds



THE PORTLAND VASE. The name of Wedgwood is inevitably associated with the Portland Vase, the remarkable third-century glass vessel discovered about 1644 in a sarcophagus in Rome. It came into the possession of the Duke of Portland, who asked Josiah Wedgwood to copy it in jasper. After laborious effort and many failures this was triumphantly accomplished. It was a difficult task, for the original dark blue glass vessel, with its cameo figures cut out of the outside layer of nearly opaque white glass, had to be reproduced in blue-black jasper body to which moulded reliefs in white jasper were affixed. Many imitators have tried to copy this conspicuous achievement without much success. Wedgwood charged £50 for the best of his early copies of the Portland Vase, and about twenty of the first issue are known to exist. Today such a specimen is worth many hundreds of pounds. Had Wedgwood never copied the Portland Vase it would have been impossible to reconstruct the original after it was smashed in the British Museum.

wheel; as he afterwards said, "on the bottom rung of the ladder." Five years later he was bound apprentice to his brother Thomas to learn his "Art, Mistery, Occupation or Imployment of Thrower and Handleing."

It was now that Wedgwood began the series of experiments that ceased only with his death. He set his mind at first upon the general improvement of the wares in everyday use—in form, material, capacity, and methods of manufacture. Business increased and orders came in, both for home and for export.

Three years after his apprenticeship began, a serious illness, said to have been smallpox, left him with a permanent affection of the knee, which at a later date necessitated amputation. Work at the bench being for the time impossible, Wedgwood devoted himself to

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VASE IN BLACK BASALT, husk festoons, and polished surface. Made by Wedgwood and Bentley, 1778

experiment and research, to the general improvement of his mind and to the welfare of those engaged in the potter's craft.

As a first result, from new mixtures and from experiments with clays, he produced his imitations of agates, marbles, and tortoise-shells, which were sold to the hardwaremen of Sheffield and Birmingham as suitable for knife-handles, snuff-boxes, and similar small articles.

His next efforts were devoted to the improvement of the cream-coloured ware which had been the subject of experiments by Twyford, Astbury, and Enoch Booth, who had introduced flint and blue and white clays from Dorset and Devon. Josiah's brother Thomas, however, discountenanced further experiments as useless waste of time and money, and rejected a proposal that they should enter into partnership.

In 1751 Josiah became managing partner at a small pot works at Stoke, belonging to

Thomas Alders, at the invitation of John Harrison, who had invested capital in the works. His share of the profits was very small, and although he introduced several improvements and sales increased, the partnership ended after about a year.

An event of far greater importance was at hand. This was the partnership with Thomas Whieldon, of Fenton Low, which began in 1754. Whieldon was a man of like tastes; an enthusiast who encouraged his partner to continue his investigations and to practise them without any obligation to reveal his secrets. During this period an accident brought about a return of Josiah's knee trouble, which kept him confined to his room for months. Making capital from his misfortune, Wedgwood proved his mettle by applying himself with renewed intensity to his studies. He borrowed books, studied history, politics, arithmetic, and chemistry. Towards the end of this partnership he began the great record of his trials and investigations in his famous "Experiment Book." Whilst with Whieldon, the well-known green glaze and cauliflower and pineapple wares came into being. This green glaze was soon copied generally throughout the Potteries.

With the advent of the year 1759, Wedgwood's partnership with Whieldon came to a close and he set up for himself at the small Ivy House Works in Burslem, which he rented from his well-to-do uncles at £10 a year, engaging his cousin Thomas as manager. Having very little capital, his first productions were on a modest scale and consisted of small ornamental objects. He was indefatigable, making his own models, preparing his



TEAPOT, made in coloured clays by Whieldon and Wedgwood at Fenton Low, 1757. Dug up on the site 1926.

Josiah Wedgwood: Master Potter 1730-1795

mixtures, superintending the firing, and acting as his own clerk and warehouseman. At night he would continue his chemical experiments and invent new tools and processes.

Within five years he had moved to the more extensive Brick House (also at Burslem), which became known as the "Bell" works, because the potters were summoned to work by a bell. Here Wedgwood concentrated upon the production of "useful" as distinct from "ornamental" ware until 1773.

In the museum at Etruria are thousands of trial pieces made by Wedgwood in the pursuit of perfecting his cream-coloured ware. These pieces alone entitle Josiah Wedgwood to be considered one of the greatest of all potters and the pioneer of an industry that has spread throughout the world. Wedgwood was the inventor of the dinner service as we know it. Both in body and glaze his cream-



PLAQUE—BLACK-AND-WHITE JASPER: FALL OF PHÆTHON
(21 in. by 13 in.)

coloured ware was superior to anything of its class hitherto known. The printed decoration was done by Sadler and Green, of Liverpool, who invented the process about 1775. Painting was executed at first by local hands, and in later times by Wedgwood's own staff of enamellers at Chelsea.

During a visit to Liverpool on horseback in 1762 an accident to his already injured knee forced him to rest in an inn. Here Matthew Turner, the eminent surgeon, attended him and introduced him to Thomas Bentley, who became his partner and friend till the latter's death in 1780. This partnership was fraught with memorable consequences.

Business prospered at the Bell Works, and Wedgwood's fame was so far established that the well-to-do classes often used to point with pride to the dinner services they possessed.

During the first years of his occupation of the Brick House or "Bell" works, Josiah married his cousin, Sarah Wedgwood. "Sally"



WEDGWOOD JASPER, interpreted by a modern artist. These two medallions were executed by Miss Doris Zinkeisen for the firm of Wedgwood, and won a silver medal at the Paris Exhibition in 1924

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was his lifelong and ever-ready consultant, and without her approval nothing was allowed to pass as worthy of the house. Both as wife and business partner her services were inestimable.

Owing to the fine qualities already attained in the cream-coloured ware, an order came through an agent in Newcastle-under-Lyme in 1765 for a tea-set "with a gold ground and raised flowers upon it in green." This was destined for Queen Charlotte (wife of George

was able to write, in 1767: "It is really amazing how rapidly the use of it (Queen's ware) has spread almost over the whole globe and how universally it is liked."

By 1769, in partnership with Bentley, Wedgwood acquired the Ridge House Estates, which he named "Etruria," and opened his new works on June 13. Here the Wedgwood factory remains to this day.

It was about 1768 that Josiah's experiments to produce a new ornamental ware resulted in



PORTRAIT MEDALLION OF ADMIRAL HOWE



PORTRAIT MEDALLION OF NELSON
Modelled by John de Veuvre, 1798

III), and led to a further demand for a full table service. The results so delighted Her Majesty that Wedgwood was permitted to use the title "Potter to the Queen," and the name of the brilliantly-glazed, cream-coloured ware has been known as "Queen's ware" ever since.

In this year Wedgwood opened his first showroom in London, in Charles Street, Grosvenor Square, his brother John acting as salesman.

Orders now increased so far that Wedgwood

the invention of the hard black stoneware to which he gave the name "Basaltes." It was an improvement upon the ware previously known to potters as "Egyptian Black." The first six vases fired at Etruria, made in commemoration of the opening of the works, were thrown by Wedgwood himself, while Bentley turned the wheel. They were decorated in red enamel colour on a black background in imitation of Greek or so-called Etruscan vases, and bore the inscription "Artes Etruriæ Renascuntur." Busts in black basaltes

Josiah Wedgwood: Master Potter 1730-1795

were also executed as objects for library decoration.

In 1774 Wedgwood completed the service of 952 pieces of decorated Queen's ware to the order of Catherine II of Russia. It took fourteen months to produce, and every available artist was pressed into the work of decorating the pieces with pictures of English landscape scenery. The service was exhibited at Greek Street, Soho, for two months before leaving the country.

It was in this same year that Wedgwood perfected his famous jasper ware after an exhaustive series of experiments. Its peculiar element in chemical composition is a compound of barium. This is the most characteristic of Wedgwood's productions, and the one upon which the inventor's title to fame as an



A JAR IN QUEEN'S WARE, especially produced to mark the Wedgwood bicentenary. There is only a limited edition of this jar, which is based on a Flaxman design. Each piece is marked at the back with Latin inscriptions



THE APOTHEOSIS OF HOMER, a vase embodying the finest features of Wedgwood classic art. The white reliefs were modelled by Flaxman

artist-potter chiefly rests. The delicate treatment of figures and ornament in the classical vein exactly coincided with the prevailing taste of the period. Wedgwood summoned to his aid John Flaxman, then in his twenty-first year; James Tassie, the Scotsman; Joachim Smith, John Stubbs, R.A., Webber, and he occasionally drew upon French and Italian designers. William Hackwood, who was his principal and most valued modeller of likenesses, produced a large number of the series of cameo portraits, though few bear his signature. The chief work of these artists was to invent, or to copy or adapt, subjects from the antique. Many of their plaques were utilized for inlaying the mantelpieces and furniture of the brothers Adam, of Chippendale, and of Heppelwhite. Smaller ones were for tea-caddies, snuff-boxes, and jewellery. Jasper was so named from its density,

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being as readily polished on the lathe as the natural stone itself. The earlier pieces were made in "solid" jasper—that is, the colour was incorporated throughout and the white reliefs applied to the surface. Many of the later pieces are known as "dipped" jasper, the surface alone taking the colour.

The story of the replicas of the "Portland" or "Barberini" vase has frequently been told. Wedgwood laboured for four years upon it before he was satisfied with a single copy. When it was exhibited in 1790 it received the enthusiastic approbation of Sir William Hamilton and Sir Joshua Reynolds. This is usually acclaimed as Wedgwood's greatest technical triumph. Part of the plaster mould taken from the original vase is being shown in the present exhibition of Wedgwood wares and relics in the Victoria and Albert Museum.

Wedgwood overcame every obstacle by pertinacity and courage. He invented the pyrometer and made many new discoveries in ceramic chemistry. He was elected a Fellow of the Royal Society in 1783. He died in 1795 and was buried in the churchyard at Stoke. His daughter Susannah became the

mother of Charles Darwin. Apart from the fame due to him as discoverer and inventor, he was a pioneer of transport in the Midlands. In his early days the pack-horse or mule was the only means of travel. Even carts were practically unknown on the clayey lanes of Staffordshire. There were not even turnpike roads in Burslem. Wedgwood stirred up the authorities until better conditions prevailed and he himself helped to finance the making of new roads and the cutting of the Bridgwater canal. The practical result of the latter was to reduce the freightage from 10d. to 1½d. per ton per mile.

Today the descendants of the founder of Etruria may be congratulated on carrying on the high traditions of the house in securing the services as art consultant of a guide whose mind is educated and whose taste is sure. The appointment of Sir Charles J. Holmes, late director of the National Gallery, is an event of great importance in this bicentenary year, and as the present Mr. Josiah Wedgwood says, "one that may have a potent influence on the movement for linking art with industry, not in the Potteries alone, but in a wider sphere."



TWO MODERN PLATES, showing the twentieth-century hand-painting for which Wedgwood ware is famous.
There are 200 people engaged in this department at the works at Etruria





FIG. III. ENAMORADOS DE JACA

By D. Hermenegildo Anglada-Camarasa

MODERN MASTERS AT BARCELONA IV.—D. HERMENEGILDO ANGLADA-CAMARASA

By MRS. STEUART ERSKINE

IN preceding articles we have considered briefly the work of three Spanish artists of outstanding merit: Zuluaga, the Basque, whose sombre genius has something of the northern spirit in its composition; Sotomayor, the Galician, whose art reflects the smiling countryside of his native province; and Benedito, the Valencian, in whose gallery of portraits we find the most convincing types in the Andalucian and in whose work we see the influence of sunny Valencia and the teachings of Sorolla.

The fourth artist on our list, though last, is certainly not least: a man of genius and of world-wide reputation, D. Hermenegildo Anglada-Camarasa. Born in Valencia, as was Señor Benedito, exposed to the same influences and at one time a pupil of Sorolla, Señor Anglada has taken his impressions of art from a new angle. The truest thing that has been said of him is that he is "the embodiment of a new representation of the Spanish spirit." It is as an original genius and an innovator, as a creator of a new development in art, that his work must be considered.

On first entering the gallery in which his works are housed in the National Palace in the Barcelona Exhibition, the impression is rather overwhelming. Huge canvases confront us in which we visualize great arches of flowers, colour symphonies, chromatic fantasies, decorative schemes in which human beings play rather a subservient part, in which rainbow colour is independent of actuality, in which the southern type of womanhood verges on the sub-human or the supernormal, becomes a Circe, a devil, an angel, or only part of the general scheme of decoration.

Señor Anglada is before everything a great decorative artist and a supreme colourist; his technique is curiously variable. Coarse, thick strokes of the brush vary with transparencies through which the fibre of the canvas is visible; as to his colour, the modern term of orchestration best describes the orgy of colour that is characteristic of his paintings. And the Spain that he paints is different from that of any of the other painters whose works we have considered; it is far removed from the sombre Castile of Señor Zuluaga, or the

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placid Galicia of Señor de Sotomayor, or even from the Valencia of Señor Benedito; it is the old Moorish Spain seen through the eyes of a visionary and placed on canvas with a technique that is frankly modern.

Hermenegildo Anglada-Camarasa was born in Valencia in the year 1875; he studied in his native city and went to Paris in 1897, where he admired the pictures of Sorolla and worked under that painter for a time. In Paris, then under the spell of the Impressionists, and with the reign of Gauguin and Cézanne still to come, the young Spaniard was successful from the first, exhibiting his pictures and being recognized as a coming man. He studied very seriously and is said to have spent six months in Brittany painting farmyard subjects when he was working up his picture the "Marché aux Coqs," exhibited in 1905. The "Effet de Lampe," shown in Barcelona, belongs to the time when he was studying light effects, which he gave up after the invention of electricity introduced him to an artificial radiance which suited his decorative subjects. Both the lamplight studies and the electric light effects were sought by the artist when the brilliant sunlight of his native town was replaced by the greyer atmosphere of the French capital.

Connoisseurs were not slow to appreciate the original and decorative work of the Spanish painter, and the Argentine colony in Paris were among his first supporters. So much have the Argentines appreciated his work that it is difficult to assemble a really representative collection of it in Europe; in Italy also he found admirers and received various honours including a "Salle d'honneur" in the Venetian exhibition of 1914. And then the war came and put an end to his life in Paris.

In 1915, Señor Anglada exhibited his pictures for the benefit of the widows and children of French artists fallen in the war. The exhibition was organized by the Real Circulo Artístico and the Ayuntamiento of Barcelona; it was repeated in the following year in Madrid in the Palacio del Retiro, organized by the Association of Painters and Sculptors and the Circulo de Bellas Artes.

Although the principal artistic authorities in Spain were not slow to recognize the great qualities of the painter, the general public was divided in its views. His work was subject to a mass of criticism by the conventional

critic, who has been described by a wit as "a gentleman who does not think, read or travel and who, when called on to judge a work of art, applies the same rules that he would use as a spectator of the Bull Ring." This element in the art world condemned the new painter's daring heresies, and Señor Anglada had to live through a period of national neglect before his position in the art world was realized. It is probable that this treatment did not affect the artist; in any case, he continued to paint in the way that pleased him, diving more and more into the historic past of the country for inspiration, visualizing Oriental Spain and the epic of the conquerors. The strains of Greek and Moorish blood, the gipsy invasion, the mingling of race, fascinated him; Valencia was no longer the city of our days, noisy and commercial—it was the old stronghold of the Visigoths and the Moors, the scene of the Spanish reconquest. And all this vision of past history that coloured the present did not result in actual representation of the past story; it was somehow sifted through the fine web of his imagination, passing out in some accentuated type or scene. Missing this fount of inspiration in the decorative work of Señor Anglada, the key to his mentality is lost. The past of Spain, with its mingled strain of darker blood, impressed his imagination and became part of his art; so much so that he often stressed the point of ancestry in his types of modern men and women. He was also fascinated by the Eastern legend, by the indolent, voluptuous East that has captured the imagination of poets and artists all the world over.

If the imaginative element in artistic creation had not been balanced by a love of Greek art with its perfect poise and orderly composition, the decorative pictures of Señor Anglada would have been far less complete than they now are. In his composition he relied on the structure to give stability and repose and on the colour to give variety.

We may like or dislike the art of Anglada; there is no happy mean. His rough brush-work may offend us, his great canvases appear exaggerated, at times almost empty. The human character of his figures is sometimes lessened by the tone on face and figure being lower than that employed on the accessories; the skin often takes on strange tints; while the flowers and dresses, painted in thicker

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pigment, take away from the significance of the figure. Sometimes the features are almost indecipherable, sometimes the figures have a hieratic stiffness of attitude; we may lose sight of the work as a painting and look on it



FIG. I. CAMPESINOS DE GANDIA
By D. Hermenegildo Anglada-Camarasa

as on some Eastern tapestry. It may perplex us, but it can never be anything but interesting.

The art of Anglada is unreal; his pictures obey no laws, they obey no formula of light and shade. We are in the never-never land lit by a uniform radiance, an exotic fairyland where strong contrasts of light and shade would be out of place. The structure of his composition is architectural; the arches that he loves to introduce give height and dignity to many of his designs; the chromatic scale of his colour gives light and variety to the whole. In almost every picture we find flowers; just as Italian Crivelli seldom painted a Madonna without a garland of fruit, so the Spaniard Anglada introduces flowers into almost every composition.

Señor Anglada's work has been for long appreciated by critics and art lovers in England; he was elected an honorary member of the old International Society of Painters and Sculptors some years ago, but it is only this year that an authoritative book on his art has been written in English. The author, Mr. Hutchinson Harris, is a resident in Spain and is intimately acquainted with the artist and his work; he has compiled a most

useful monograph which is fully illustrated. It is published by the Leicester Galleries, where the first exhibition of Señor Anglada's paintings to be held in England is to be opened in July. Though limited in size and scope by the dimensions of the gallery, the exhibition will be an event of the first importance, and the directors are to be congratulated on their enterprise.

The pictures that Señor Anglada has chosen to illustrate this article are among the most interesting examples of his individualistic art. In the "Campesinos de Gandia" (Fig. I) we have the obvious theme of a group of peasants from the seaboard of Valencia, dressed up in their finery for some local feast; but we have something more—we have an echo from the romantic past of Spain. Perhaps Mr. Harris is right when he sees the masked man astride the gaily caparisoned horse as typifying the Moorish element in the story of the race, while the female figures are symbols of the Visigoth, the Greek and Spanish peasant girl of today, inheritor of these various strains. The composition is rich in the rhythmic arabesque typical of the master, and stands the test of being divorced from the colour scheme.

The "Tango de la Corona" (Fig. II) introduces the gipsy element, illustrating another page in history; their wild revels give the painter an opportunity of painting movement, the design being carried out in the wind-swept trees that form the upper part of the design. The grouping of the figures, their frenzied



FIG. II. TANGO DE LA CORONA
By D. Hermenegildo Anglada-Camarasa

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FIG. IV. *EL IDOLO*

By D. Hermenegildo Anglada-Camarasa

dance, the wild figures of the musicians are well shown in black and white, but the orchestration of the colour is lost. The design is deliberately architectural.

The "Enamorados de Jaca" (Fig. III) presents a group of serenaders; crouching down they form a marvellous pattern in which the musical instruments play an important part. A long-shaped canvas, suggestive of a frieze, dark

figures on a light ground under a star-spangled sky; such simple elements, but combined by a master hand.

"El Idolo" (Fig. IV), the only figure subject that we have, is also the only subject taken from the Bull Ring ever painted by Señor Anglada; in it he represents a symbolic figure, not representative of the actual "torero," but of the fanatical idolatry of the crowd. It is typical of the manner in which he translates an idea or an emotion that he has suggested this effeminate figure as representing the idolatry of the multitude, rather than painting a representation of an actual hero of the Bull Ring surrounded by his admirers. Folly looks out from the dark eyes, the nerveless hands could never grasp a sword, the creature is only a puppet. The extremely vigorous handling can be plainly seen in the photograph.

After Señor Anglada returned to Spain in 1915, he began to visit Pollensa, a small fishing village in Majorca; finding it quiet and remote and very suitable for his purpose, he finally settled there and has made it his home. One result of this setting up his easel in the country has been a new excursion into Nature painting, for which he shows the same aptitude that he has for figure painting or for big decorative compositions. The painter of the exotic, of the unreal, has always painted actual life when he desired to do so, as his portraits testify; when confronted with Nature in its simple and sometimes rather harsh aspects, he has composed pictures that are true and yet which have all the decorative quality that characterizes all his work. "La

Higuera" (Fig. V), the fig tree, is a very simple study of a bit of stone wall, some rough ground, and a tree with bare branches that convey the sense of rhythm that is never absent from his compositions, and also reminds us of the Japanese element noticeable in his early work.

At Barcelona were many of his paintings of the Paris period, such as the "Malagueña" with her fan and her flowered shawl; the

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"Morfínómana," with her wild eyes; the "Mariposa de noche" (the glow-worm); the "Madrileña," a tall form swathed in black, with mysterious dark orbits in which the eyes are lost; and a portrait of Mademoiselle Gaby, indolently voluptuous, seen against a background of tropical



FIG. V. "LA HIGUERA"
By D. Hermenegildo Anglada-Camarasa

vegetation. Chinese draperies, lacquer, Oriental luxury, the strange and the exotic, have fascinated this painter, who is also capable of painting the simple and direct portrait of his mother which hung on the walls among the creations of his imagination.

PRE-GOTHIC CUIRASSES OF PLATE

By F. M. KELLY

THE too long delayed compilation and appearance of the *catalogue raisonné* of the Castle Churburg armoury (see C. R. Beard in "The Connoisseur," December 1929, and APOLLO, May 1930) carries backward a notable step our *first-hand* knowledge of defensive armour prior to the Renaissance. Even of the period comprised between c. 1450 and 1500 more or less complete harnesses composed wholly (or even for the most part) of authentic and *homogeneous* plates have hitherto been accounted rarities not to be seen outside of some few of the greatest public collections. Of these the armour of the Count Palatine Frederick the Victorious (from Ambras) at Vienna and a somewhat similar one at Berne, both the work of Missaglia of Milan, c. 1450-60, have hitherto, by consent, ranked as the earliest extant. But for a number of bascinets and helms and an indeterminate quantity of fragments, nearly all more or less defective, little or nothing of earlier date was known to have survived. Though a small number of actual fourteenth century gauntlets could be cited, examples of the defences of the arms and legs prior to c. 1450 were to seek; while of body-defences (other than mail) but a

couple had (seemingly) been preserved: * to wit, the restored *Spangenharnisch* from Tannenburg at Darmstadt (dating *not later than* 1399) and a brigandine-like, velvet-covered breast with continuous *fauld* or skirt of the early fifteenth century at Munich (Fig. I).

This then, so far as was known, was the state of affairs up to the war. Almost immediately after the conclusion of peace a wave of renewed interest in the martial relics of the past swept through the antiquarian market, due to the numerous important sales in 1920 and the succeeding years. Reduced circumstances and the high cost of living drove owners of private collections and family heirlooms to dispose of their treasures piecemeal or wholesale, so that at the present it appears unlikely that anything of first-rate importance will be offered for sale in the immediate future. The breastplate of the Churburg armour, No. 13—Milanese (Missaglia) work of c. 1390 (Fig. II)—is unique, its educational value being further enhanced by its fine condition and the remarkable preservation of its fittings. It teaches us

* Mr. Charles R. Beard (*loc. cit.*) advances strong reasons for dating the above-mentioned Missaglia armours and certain analogous Churburg suits as early as 1430, but the question cannot be said to be yet settled.

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FIG. I. VELVET-COVERED AND GOLD-STUDDED BREASTPLATE WITH FAULD (or skirt piece)

Early fifteenth century

Bavarian National Museum, Munich

beyond peradventure something of the way in which these early cuirasses were adapted for actual wear. The Tannenburg coat of splints, long thought to stand alone in its class, has been paralleled by similar finds at Küssnach (Switzerland), now in the Zurich Museum (Fig. X), Visby (Gothland), now at Stockholm (Fig. III), and Alt Titschein (Moravia). Of all of these, though much defaced and crumpled when first unearthed, enough remained to admit of their being restored fairly safely to something like their original form; the respective dates of the first two being, at latest, 1352 and 1361. To these may be added a composite armour (including no inconsiderable proportion of restorations) acquired since the war by the Metropolitan Museum, New York, which may be said comprehensively to represent Italian plate-armour of round about A.D. 1400. Since all these examples have come to light within the last odd score of years, it is perhaps not too optimistic to hope that similar finds of equal interest and equally remote date yet await discovery. The remarkable results of excavations in the sepulchre of Tutankhamen and at Ur of the Chaldees in recent years seem, in a different line, to herald a new era of

archæological revelation.* Notably, in the Near East and the Aegean islands it seems likely there still lurk remains of the earlier panoplies of our Christian forefathers, relics of their stubborn stand against the Turk.†

It may then be worth while to recapitulate, in the light of modern scholarship and recent discoveries, what is known of "plate" armour prior to the so-called Gothic period. As far as existing examples are concerned, the term "Gothic" is generally associated with the armour of the second half of the fifteenth century. The evolution of defensive plates culminating in the cap-à-pie armours that appeared in the first quarter of that century was first systematically attempted by Hewitt, with the aid of Hefner-Alteneck's illustrations

* Our practical knowledge of medieval costume has been notably advanced by the wonderful grave-finds at Hersjölfnes in 1921.

† I have been assured of the existence at the present day in Constantinople of a remarkable collection of such treasures.



FIG. II. EARLY SPLINTED CUIRASS,
MOUNTED ON LEATHER

Milanese, circa 1390

In Churkurg

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from German monuments. Out of his three volumes, covering the history of armour from the Dark Ages to mid-seventeenth century, the second is wholly devoted to the fourteenth century. And, indeed, to the antiquary, as opposed to the mere collector, no period offers a more fascinating object of research, embracing as it does the whole field of transition between the era of pure mail and that of complete plate. For the type of armour immediately preceding the Gothic or Yorkist fashion no better analysis can be cited than Harmand's "Jeanne d'Arc."* For the fourteenth century we may refer to the efforts of Ashdown and M'Ian, but above all to M. Charles Buttin's "Le Guet de Genève" and "Le Gisant d'Ulrich de Werdt," in which the armour of the period is analysed with that writer's habitual mastery of his materials. He shows conclusively that the term "(pair of) plates" then connoted *not* the solid metal shells of which the harness of the fifteenth century was mainly composed—these were known as "blanc harnois," "harnois plain" (anglice *alvite* = "all white")—but a defence of small metal splints or laminæ riveted to a covering of strong material or leather (what was later known as "brigandine"). Often this outer facing was of silk, velvet and the like, on which the gilt or silvered rivet-heads formed an ornamental *semis*. Not infrequently the plates were exposed to view, being riveted instead to a leather lining. Unequivocal references in contemporary texts are too common for quotation here. It would seem as if the *corium* or *cuirie* of the thirteenth century was often of this nature. An old French romance of about 1230 mentions as worn over the hauberk or jazeran a "cuirie

* Adrien Harmand: "Jeanne d'Arc, ses Costumes, son Armure." (Paris: E. Leroux, 1929.)

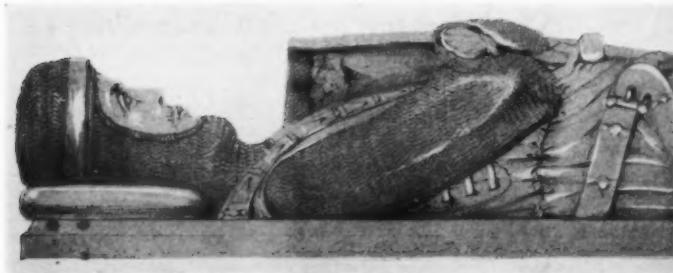


FIG. IV. EFFIGY (so-called "Gilbert Mareschal"), c. 1280, in Temple Church. Note (under the arm) the fastenings of a defence worn between surcoat and mail



FIG. III. HAUBERK OF PLATE, found near Visby, Gothland, with a quantity of human remains, armour, etc., the relics of a massacre by the Danes in 1361. Traces of a textile covering are still visible

bonne ferrée largement." The earliest reference I know of to what may be termed a *breastplate* is the oft-cited one to an encounter between Richard, Earl of Poitou (afterwards Richard I) and William des Barres, when they wore *under* the padded *gambeson* and hauberk of mail "patena fabricata ferro recocto" = a plate wrought of tempered iron.* Of necessity, such a defence would be invisible, and so far as contemporary delineations go, the body armour of the twelfth and thirteenth century

* William le Breton, chaplain to Philip Augustus, in his rhymed chronicle, "Philippis," of his master's exploits. Even if we suppose him to have slightly antedated this piece of armour, this allusion shows it to have been known in his lifetime (c. 1160-c. 1225).



FIG. V. "THE FALL OF PRIDE." Carved *misericorde* on sub-dean's stall, Lincoln Cathedral. Executed between 1350 and 1380

knights would appear, in England and France, to consist universally of mail.* As exceptions we may instance the Pershore effigy and that once called "Gilbert Mareschal" in the Temple Church, where the opening of the surcoat at the side reveals a garment, overlying the mail, of which the front and back are united by straps and buckles down the sides. Whether this represents a *cuirie*, "pair of plates," or even a cuirass of solid metal must remain mere guesswork (Fig. IV). Again, in the fourteenth century the all but universal use of the armorial surcoat effectively tends to mask the underlying plates (if any). A number of effigies and brasses, however, especially between c. 1320 and 1360 afford a glimpse of a studded garment worn between surcoat and haubergeon,† long described by antiquaries as a "pourpoint" or "coat of leather reinforced with studs." This is plainly visible in the d'Auberon (junior), de Creke and Northwood brasses, the effigies of Sir Oliver Ingham, Sir Humphrey Littlebury and

* Advisedly I use the term "mail" exclusively of what is now redundantly known as "chain mail," i.e. armour of interlinked rings. Antiquaries of accepted authority, such as Meyrick, and after him Viollet le Duc and Böhème, have been responsible for a deal of confused thinking, still far from being dissipated.

† The term "hauberk," as opposed to "haubergeon," tends at this date to be transferred from a body-defence of mail to one of "plate," e.g., in the case of Chaucer's "Sir Thopas," the description of whose armour sorely bewildered the late Sir Guy Laking.

many others, and there can be little doubt, I think, it represents the "plates" covered with textiles or leather. The splinted "hauberk of plate" of the Ash effigy is too well known to dwell on here; less familiar are the lost Stapleton brass and the effigy of John de Montacute, both of which clearly suggest a lining of metal to the outermost garment. In the latter instance the marked "keel" down the centre of the breast can only mean a substructure of solid metal or *cuir-bouly* (specially moulded and hardened leather; nearly as common—in the fourteenth century—and



FIG. VI. EFFIGY OF WALTHER BOPFINGER (at Bopfingen, nr. Nordlingen). Coat of plates covered with leather or fabric. Note breast-chains for attaching, helmet, sword, dagger, etc.

Pre-Gothic Cuirasses of Plate

effective as metal). See Stothard's "Monumental Effigies." Yet by far the finest English example known to me is the carved figure (executed between 1350 and 1380) on the sub-dean's stall in the choir at Lincoln, in which the body-plates are shown without disguise (Fig. V). In German monuments of



FIG. VII. FIGURE OF A GUARD from "Easter Tomb" in Strassburg Cathedral
Executed 1340 (or 1349?)

the fourteenth century both the "plates" and the solid breastplate frequently occur. I might quote at random the effigies of Konrad von Bickenbach, 1393 (Bavarian National Museum, Munich), of Walther Bopfinger, c. 1350 (Fig. VI), Beringer von Berlichingen, 1377 (Schöntal), Burkhardt von Steinberg, 1379 (Hildesheim), Rezzo von Bechling (Bechlingen), etc., etc. An excellent illustration is the figure of a guard on the "Easter Tomb" at Strassburg, here reproduced (Fig. VII), whose execution is either 1340 or 1349 (the reading of the contemporary record is doubtful).

There are two points I should like to note here. First, that in German monuments the "hauberk of plates" reaches down well over the hips; while, where the solid "alwite" cuirass is shown, the body below the waist is apparently protected only by the haubergeon of mail, "plates," or the skirt of the quilted gipon.* Secondly, that I find no contemporary support for the accepted notion that the term *jazeran* connotes any kind of armour of "plates," whether singly or combined with mail, despite the opinion of Meyrick, Hewitt, Burges and de Cosson and Laking. It does not appear to have been noted that Hewitt, two years after the publication of his "Armour

* In the effigies of Bernhard von Massmünster, 1383 (Basel) and Heinrich von Erbach, 1387 (Michelstadt), the cuirass is prolonged below the waist by a rudimentary *fauld* of half-hoops.

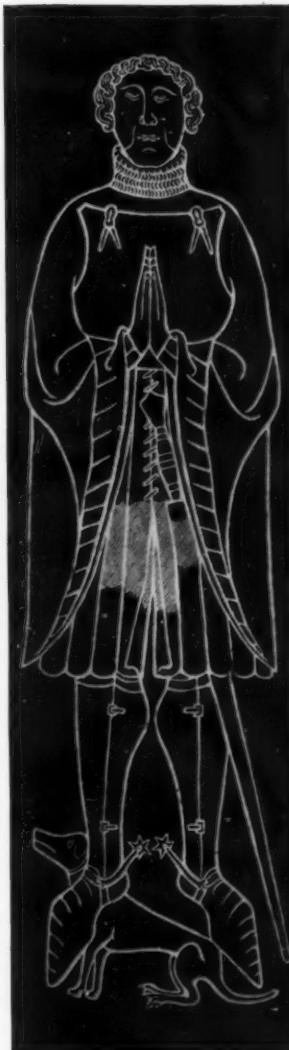


FIG. IX.
SEPULCHRAL SLAB OF
WILHELM WILKART, 1379
Awans, Belgium

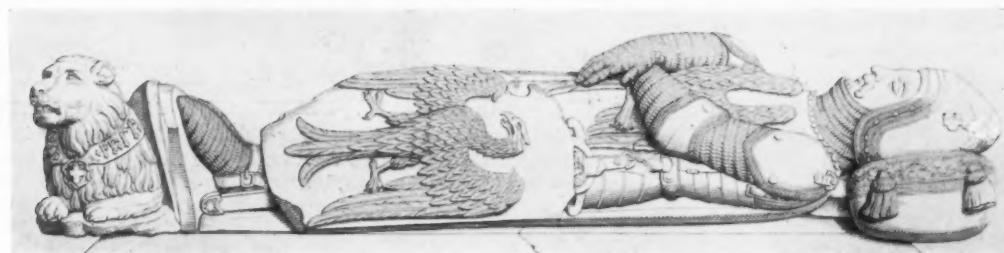


FIG. VIII. EFFIGY called "Thomas II of Savoy" (d. 1250) in Aosta Cathedral, Piedmont; actually dates c. 1340-50. Note splintered hauberk under surcoat and visor-hinge



FIG. X. FRONT AND SIDE VIEWS OF THE KÜSSNACH COAT OF PLATE

c. 1352. Unearthed in ruins of Küssnach Castle, Canton Schwyz, Switzerland

In Swiss National Museum, Zurich

and Weapons" (viz., in an article in the "Archaeological Journal," XIX, June 1862, p. 93), recanted his former opinion and inclined to believe *jaseran* = some kind of *mail*. In this particular I am disposed to follow Böheim's explanation of the term as applying to that variety of mail in which the links are thickened and hammered flat in the neighbourhood of the rivets so as to present almost the appearance of minute scale-work.

With Italian sepulchral monuments I am not over-familiar. The so-called tomb of Thomas II of Savoy in Aosta Cathedral—he died in 1250 but the work is of about 1340–50—is, however, an admirable example of Italian body-plates, though in part masked by the tabard-like surcoat. The breast is obviously a single shell of iron, the back being formed of horizontal slats *en écrevisse*, similar lames protecting the lower part of the trunk fore and aft (Fig. VIII). It is worth pointing out that three of the Italian Gothic suits at Churburg have somewhat similar body-armour. The iconography of pre-Gothic armour in Italian

art, more especially in sepulchral effigies, yet awaits treatment; it should yield valuable information.

At Awans, in Belgium, is the sepulchral slab of one Wilhelme Wilkart, 1379, wearing over his armour a full-skirted gown to below the knee with long, very full sleeves (Fig. IX). Over this and attached to it by "points" (=knotted laces) he has a short, globular cuirass of a type I have not seen elsewhere, its nearest analogues being German.

Apropos of the composite Italian suit in the Metropolitan Museum, New York (alluded to in the early part of this article), the late Dr. Bashford Dean said that its acquisition should lead one to hope that examples of periods of armour hitherto unrepresented may yet reward our investigations. In the light of the fruits of modern research this does not appear beyond the bounds of possibility. I have here barely skimmed the surface of a subject sufficient for a good-sized monograph. References to "plates," "pairs of plates," "pectorale alias brestplate," etc., go back to the beginning of the

fourteenth century and even the close of the thirteenth, and are so common that it is plain that body-defences, whether of single large plates or

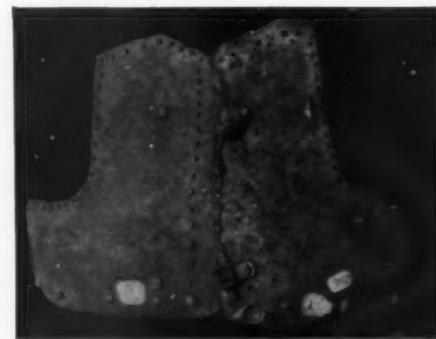


FIG. XI. BREAST OF A PAIR OF PLATES

Early fifteenth century

In the collection of F. H. Cripps Day, Esq.

smaller jointed ones, were far more common than we should without them have suspected. The rigid outline and the abrupt line of demarcation at the waist of the close-fitting *gipon* or

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surcoat worn in the last third of the fourteenth century have in England been almost the only hint of the underlying cuirass perceptible in English effigies and brasses. From about 1400, the armorial surcoat is increasingly discarded, never fully to recover its one-time vogue, and the man-at-arms goes into action in a cap-à-pie shell of shining steel.

The figure of a guard in a small late thirteenth century carved group in the Hannover Provincial Museum and a statue of St. Maurice in Magdeburg Cathedral of about the same date display over the hauberk of mail an outer garment whose studded, creaseless breast probably denotes a lining of plates. This is perhaps a "*cuirie largement ferrée*."

LETTER FROM NEW YORK

By CARLYLE BURROWS

AFTER the end of May New York enters upon what is known as the Summer Art Season, a period of relative inactivity compared with the events of the months preceding, but a time which is, nevertheless, productive of special attractions sufficient to occupy profitably a good portion of the spare hours of the city dweller. Most of the artists, whose migrations have much to do with the character of the fall and winter show season, have already begun their exodus to different, widely distributed parts. Europe and the British Isles claim, as usual, a large number; the New England summer colonies also absorb a major proportion of them, for it is New England where they find at least a measure of the quaint and the picturesque that so often attracts them abroad.

Heads of art houses, scores of them, have been leaving the city during the past two weeks, and for them there appears to be one general objective—the foreign art centres of Paris, London, and Berlin, whose auction sales, continuing later than ours at home, are a particular source of attraction for them. It is interesting to Americans to watch the rivalry that ensues, for whenever there appears at Christie's, or Cassirer's, or the Hôtel Drouhot an important dispersal of pictures, the names of large American buyers are almost certain, directly or indirectly, to be mentioned in connection with the event. This frequently means that some exceptional treat lies in store for gallery visitors when the owner returns to America with his prize, and as often proves the case, places it on exhibition.

The customary event at this time of the year is the summer show. Not anticipating a great deal of business until October, the art dealer marshals a choice variety of pictures, some new, some out of his archives, places his subordinate in charge and takes his leave. But as New York in the summer attracts many tourists from the outside country, these shows frequently are much visited, and accomplish no little toward advancing the status of taste in art among the people. The institutions, too, give art lovers ample opportunity freely to enjoy works of different kinds of which it is their custom to make special showings. Just now the attractions of this nature are most impressive, with sculpture in the ascendant, and there are several notable events planned for the immediate future.

For years the Brooklyn Museum, situated a short half-hour's subway ride from the heart of Manhattan,

has been pioneering on behalf of contemporary art. A large sculpture show has been prepared there which consists not only of small and moderately large pieces, but monumental figures and groups as well. Nor is it restricted to native products, but contains works by noted foreign sculptors, among whom are Bourdelle, Mestrovic, Maillol, Sergei Konenkov, Jose de Creeft, Sava Botzaris, Phyllis Blundell, Franz Plunder, Fausta Mengarini, and Chana Orloff, among numerous others. It is tolerant of the different modes of expression, but has, too, been carefully selected and arranged with unusual good taste.

Charles Cary Rumsey, a New York sculptor who specialized principally in equestrian subjects and whose death occurred in 1922, is one of two artists honoured in the show with memorial groups of their work, the other being Charles Grafly, a distinguished Philadelphian, who died a year ago. As a young man, Mr. Rumsey worked abroad and created several highly imaginative small works, including the "Centaur" and "The Dying Indian," which, with his equestrian portrait of Pizarro, have been recently enlarged life-size, and occupy prominent places on the terrace in front of the museum, where they may be seen by passers-by from afar. Most of his works, however, are in the form of mounted polo players, studies of horses and figure pieces, which make exceptionally interesting small bronzes. Mr. Grafly attained prominence in portraiture, as well as through his heroic groups situated in various American cities, but the specimens in the show are all of the former character, a distinguished series of some twenty realistic heads, illustrating qualities of technical sensitiveness and skill, which were generally characteristic of his art.

Sculpture—native sculpture, that is—has come emphatically into its own in recent years. If any doubt exists of this fact, one has only to revert to the great outdoor exhibition held in 1923 by the National Sculpture Society on the grounds of the Hispanic Museum and associated groups, and to the even more popularly attended event continued during the greater part of last year on the grounds and within the building of the California Palace of the Legion of Honor, in San Francisco. During the latter occasion close to a million persons paid their respects, according to official count, to American sculpture fully illustrated there by several hundred major objects.

We are not sure when or where the idea originated

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PORTRAIT OF A MAN *By Lucas Cranach the Elder*
Acquired by the Chicago Art Institute from Howard Young Galleries

over here, but the out-of-doors sculpture exhibition has more than justified itself in the eyes of the public. In Philadelphia the Sixth Biennial Exhibition of Sculpture-in-the-Open-Air is just now being held in Rittenhouse Square to a nocturnal accompaniment of artistically-arranged flood lights. In the day time the parked setting furnishes a most attractive natural appearance, and it is left to the individual to decide whether he shall take his sculpture plain or fancy, so to speak. It is in the very spirit of modern America thus to provide for a maximum of service from any undertaking, and the flood lights have made it possible for many more adequately to see the exhibition than otherwise might be able to do. So the motive can scarcely be considered the same as that of the eager but unimaginative showmen who some time ago suggested the illumination of Niagara Falls.

Just a hint can here be given as to what some of the most successful pieces are like. For the best decorative group the Philadelphia Art Alliance, sponsors of the show, announced a thousand dollar prize given by the Fairmount Park Art Association. This went to Oronzio Maldarelli, of New York, for "Resignation," an expressive female nude figure of robust modelling, but adroitly simplified, seated with folded arms and a submissive inclination to the head. Conventional though this may appear, the conception is one, however, which lifts

the work high above the average through the strength of its emotional appeal. Carl Milles, the Swedish sculptor, whose first appearance in America took place last winter at the Fifty-sixth Street Galleries, sent and received honours for his tall, muscular figure of "Orpheus," rising with a flame-like spirit above its pedestal. This figure won him the \$500 prize offered for a sculpture suitable for permanent placement in front of the Art Alliance building.

Milles has won many friends here with his striking achievements, and the award may be regarded as another evidence of America's readiness to mete out recognition, regardless of nationality, when such seems due. Two other large figure pieces appear to have won concerted approval, one of these a decorative fountain motif, "Spirit of the Sea," by Harry Atkins, of Boston, winner of the Garden Club of America Gold Medal. The other is "The Glory that was Greece," a realistic male figure in the classic manner, by Arthur Lee, of New York, which received the Art Alliance prize of \$500.

Of the summer shows about to open none holds out possibilities of greater interest for New York audiences than that of paintings by contemporary Canadian artists which lasts through most of the month of June. Though Canada is but a step away and the natural barriers between that country and ours are imaginary rather than real, it has not been our pleasure frequently to become acquainted with the products of her artists. An exception is to be made, however, in the case of Horatio Walker, who is a frequent contributor to our larger exhibitions and well enough regarded as to have won election to the National Academy. The rest, with possibly one or two exceptions, are entirely unknown to us.

From what we understand of them, the Canadians are painters of strong national characteristics, free from the inspiration of other countries and imbued one and all with the vigorous spirit of the north. The exhibition, which was organized by the American Federation of Arts, was made possible by the Carnegie Corporation of New York, a foundation whose sponsorship of better international understanding through the media of the arts has already provided us with several illuminating shows from foreign countries.

It is, indeed, under the same auspices that an assemblage of the arts of Mexico is to be circulated in the United States during 1930-31, commencing with an exhibition at the Metropolitan Museum on October 13. It will be the first event of its nature that has been held in our country, though there have been appearances on the part of individual Mexican painters from time to time. There will be occasion to speak of this subject later, however. In the meantime thirty-three artists are represented with sixty paintings in the Canadian event. All but one of them are alive and working at the present time. Twenty-eight are native Canadians, four were born in England, and one is a native of Scotland, though all have lived for many years in the Dominion and are completely identified with its life and art.

With regard to nationalistic traits, there has been nothing more affirmative of them in American painting than the records left by Winslow Homer, Albert P. Ryder, and Thomas Eakins, three stalwarts who have just been given added recognition by the Museum of Modern Art. This institution has had an eventful and notable first year, and we will be surprised if something

Letter from New York

is not done immediately to establish the museum upon a permanent basis. Some of its episodes, it is true, have been a bit *outré*, having included work by modernists which was received with decided reservations, or else split opinion not along the customary lines of cleavage alone, but failed in the advanced wing itself to win whole-hearted approval.

The hits and the misses may be taken together, however, as evidence of a courageous policy of exploitation in the modern art field. Although the three men referred to supplied one of the undoubtedly "hits" of the year, there was after all no real pioneering involved as was the case with some of the other groups. Homer, Ryder, and Eakins are painters in whom claim to lasting glory resides as much, perhaps, as in any others in American art of the past hundred years, including Whistler and John S. Sargent. They are our "Old Masters" if the term which has admiringly been applied to Ryder, the romanticist of the trio, may be applied to all three. Each had had a memorial exhibition of his work at the Metropolitan Museum soon after his death.

Homer represents us pre-eminently as a marine painter, not the painter of the sea alone, but the sea and the sturdy people who are actors in its drama. Born in Boston, Mass., in 1836, he served as a pictorial correspondent for "Harper's Weekly" in the American Civil War, and several of the early woodcuts made from his drawings of approximately this same period formed a pendant to the exhibition. It contained several of his famous pictures, though the celebrated "Fox and Crows," more properly called "The Fox Hunt," in the Pennsylvania Academy, the dramatic "Fog Warning," in the Boston Museum, and the great "The Look-out—'All's Well,'" also owned by the Boston Museum, could not be obtained for the show. The Metropolitan Museum of Art also has an unsurpassed group of marines, including the haunting "Gulf Stream." But it was to the room filled with brilliant watercolours by Homer that the leading New York art museum specifically contributed.

Scarcely more than a word can be said here concerning particular works, but this should be reserved for the powerful "Eight Bells," which was painted by Homer in 1888, shortly after his retirement to Prout's Neck, on the Maine Coast, where he lived and worked in comparative isolation within the sound and sight of the sea as it swept against the rocky cliffs. "Eight Bells," figuring recently as the gift of Mr. Thomas Cochran to Phillips Academy, at Andover, Mass., is said to have established a new record for the sum paid for a work of Homer. To obtain the picture from its private owner, Mr. Cochran, who is a partner in J. P. Morgan & Co., gave the equivalent, it is understood, of the price of a first-rate portrait of Washington by Gilbert Stuart, which would be in the vicinity of \$100,000. Be this as it may, the canvas, showing two salt water fishermen in sou'westers and oilskins standing at the rail of their little schooner, makes a deep impression.

With his back to the observer, one of the men is sighting the sun with his sextant through a rift in the clouds. His companion, with head bent over a similar instrument, is making a calculation. There is mastery in this painting of rugged fishermen boldly silhouetted against the foaming green sea and ominous sky. Homer devoted an early trip abroad to painting on the coast at Tynemouth, and again passed a productive period in



PORTRAIT OF ISABELLA, COUNTESS DE LA WARR

By Van Dyck.

Just acquired by the Boston Museum of Fine Arts

the Bahamas, places vividly pictured in his watercolours. Most of the fifty-four pictures in the group were lent by museums and private collectors.

The drama of Homer gave way, in Ryder, to poetic mystery and romance, and in Eakins, to an impressive realism in portraiture. An independent figure in American art, Ryder, who was born in New Bedford, Mass., in 1847, practised his profession without regard for specific precedent or school. His sombre and solitary effects were the expressions of a deeply imaginative personality and were to be viewed in several important and many typically good paintings, though several of the most famous were unavailable for the exhibition.

These had been presented about a year ago by their owner, Mr. John Gellatly, to the National Gallery of Art, in Washington, D.C. Ryder's favourite motive was the nocturne, which he somehow invested with a tonal depth and luminosity of colour seldom felt in this type of painting. His sea pictures, with opalescent lunar light defining the darkened masses of cloud and casting

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into strange silhouettes the shapes of sail-boats, have a mysterious fascination. None is more moving in this respect than the "Macbeth and the Witches" from Haverford College, or the "Death on a Pale Horse," lent for the exhibition by the Cleveland Museum of Art.

Of the three, Eakins was the least generally appreciated until a few years ago, when his work began to make an increasingly favourable impression. Born in Philadelphia in 1844, he died there in 1916, a year before Ryder. Though his most celebrated painting is the large canvas depicting an anatomy lecture, entitled "The Gross Clinic," and many others are of a descriptive nature, such as the prize-fight subject, "Between Rounds," and the several variations of scullers on the water, he was, even in these, essentially a portrait painter.

Subjects in the Modern Museum exhibition which drew most favourable attention included "The Concert Singer," a full-length figure of a woman in evening

handling of silk, lace, and flesh tones and their subtle subordination to the prime consideration of personality. In her will, Mrs. Bradbury requested that the furnishing of the palace room be completed according to plans discussed by her with museum officials. These called for an appropriate painting of the period, and as she knew of the Van Dyck and felt that it was especially fitting, it accordingly was acquired for the setting, which is one of the most distinguished in the entire collection of period rooms in the museum.

The painting, which measures approximately 4½ ft. by 7 ft., is one of the first examples of Van Dyck's English period, during which he was in the service of Charles I. It is listed in Sir Lionel Cust's monumental work on Van Dyck, and is the subject of which he once wrote to Gutekunst, as follows:—"I was glad to see again the fine portrait by Van Dyck of Isabella Edmunds, Countess de la Warr, which I remember admiring many



HERRING NET

By Winslow Homer

From A. Ryerson collection in the Art Institute of Chicago,

on exhibition at the Museum of Modern Art

dress illustrating Eakins's substantial, yet refined, quality as a draughtsman. The colours, usually somewhat restricted in range, are of a pearly, satin-like texture. Another lovely example was his "Miss Van Buren," lent by the Phillips Memorial Gallery, a likeness of a seated woman painted with realistic charm and vitalized, moreover, by subtle modulations of light and shadow. Undoubtedly the show accomplished much toward furthering respect among all classes for the works of these masters.

One of Van Dyck's most stately feminine portraits, that of Isabella, Countess de la Warr, has just been purchased by the Museum of Fine Arts, Boston, to hang in the Hamilton Palace Room which was one of the major gifts of the late Mrs. Frederick T. Bradbury. One of two outstanding museum acquisitions announced this month, of which an excellent "Portrait of a Man," by Lucas Cranach the Elder, obtained by the Chicago Art Institute from the Howard Young Gallery, is the other, the Van Dyck typifies the Flemish master's accomplished

years ago. This portrait is, in my opinion, one of the finest examples of Van Dyck's English period. . . In this portrait the silver-grey shows Van Dyck's own handiwork, unspoilt by any injudicious restoration. I should like to see this portrait in the Victoria Gallery."

The Cranach is equally well authenticated, but comparatively little is known of the work. Professor August L. Mayer speaks of it having been in possession of the Cloister Lembach, and calls it a "good and self-made work" of the elder Cranach. The opinion, which is concurred in by Friedlander, applies to a half-length portrait on wood of a bearded man of German lineage. It is signed with the characteristic serpent symbol, in lieu of the artist's name, and is dated 1538. Cranach is written all over it, however, for it has the formality, the reserve, the rather cold note in character, as well as the decorative style of handling which are unmistakable qualities of the master. Chicago is to be congratulated upon this worthy addition to its great and growing art institute.

LETTER FROM PARIS

By ANDRÉ SALMON

THE amateurs of art are overtaxed. Never have we seen so many exhibitions in this modern Paris, where galleries are being multiplied as quickly as banks or cinemas. Rarely have so many exhibitions demanding our attention been of such a high standard. I do not speak of those annual salons which, for a long time past, have ceased to fulfil their object, and have no longer any attraction except for the society people who piously enter in their engagement books some few important dates such as the Derby, the Grand Prix, and the Private View. Only one salon has sufficient interest to merit discussion; it is the *Salon des Décorateurs*, with the German section as its very great attraction.

There has been no exhibition of German decorative art since 1910. How much the respective positions have changed since then. In 1910 the Germans certainly surpassed in audacity and in formal intention the French, who resisted them in the name of taste and who, besides, could claim the antiquity of their efforts from the time of Grasset. In 1930, twenty years later, we see what their audacity has given to the Germans. It has led them, with the aid of industry (by which our decorators have profited much less, notwithstanding the adhesion of the *Grands Magasins de nouveauté*), to a standardization of the articles of useful art, to a democratization of the decorative which in a way forces one to evoke the reasonable reveries of the English aesthetics of the last century.

Indeed, as the France of 1930 is a great deal more prompt than the France of 1910 to adopt that which it considers valuable, our sentiment of surprise is less in visiting the German section. We have made and possess in detail many things which our neighbours offer us in quantities. Besides, we have reached a point where it is difficult to recognize among the products of industry what is specifically national. Steel furniture, which a joker said was made out of the frames of bicycles, does not surprise anybody now. We were shocked by a kind of idolatry which is shown in the exhibits of the German artists. Here and there they have built up things like small altars or little chapels for the devotees of mechanics, while we, on the contrary, look upon them more as a servant than a god. The Germans have, however, succeeded in surprising, even in disconcerting us. They

need not be sorry for it; in my opinion it is very useful for their propaganda. They show everything in a synthetic, theoretic, demonstrative manner in the spirit of the laboratory. The French have much trouble in re-creating everything on the plane of the real, the familiar, the accustomed, and they see in such exhibitions the realistic arrangement of French *ensembliers*, who offer them mites of rooms, where they have only to come and live or die. But the French, more willing than in 1910, make the effort that their neighbours demand, and this is why I say that there is a certain cleverness in this mode of exhibition, which at first displeases.

In the French section nothing similar is to be found to this great German

effort, which tries to create a new and unique type of objects to be sold as cheap as possible in large series. The French, who are also obliged to produce in series, do so only against their will. Those who proclaim themselves the most modern are still full of the traditions of a Riesener, who was proud of calling himself the *ébéniste du roi*. The pride of French decorators is the choice of rare and fine material. The great cabinet makers of former days never used such precious woods—they did not even know of their existence. As we resist less the practical example of our neighbours, as we know better how to make use of mechanism, it is probable that a very fine future awaits the French decorators, who are useful maintainers of a certain aristocratic tendency in the necessity of democratic production as organized in the German style.

Since several years the group of *L'Araignée*, organized immediately after the war, has ceased to have its salons. Its founder, the designer, Gus Bofa, considered that *L'Araignée* had executed its mission. This appeared true. *L'Araignée* had the object of detaching the best designers from the coarse promiscuity of the salons of humorists; it wanted to give them a clientèle of art lovers who hesitated to go to discover them among the mediocre jesters. These hopes were surpassed. It was from the salon of *L'Araignée* that Pascin, Chas. Laborde, Falké, Hermine David, Daragnès, Dignimont, Siméon, and many others appeared, and it gave the impulse to the publication of the luxurious editions of modern illustrated books. Now a younger disciple of Gus Bofa, the



LE CONFLUENT DES DEUX CREUSES À FRESSELINES

By Claude Monet

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LE CHÂTEAU DE GARGILESSÉ

By L. Detroy

designer and journalist, Carlo Rim, author of an excellent study of Daumier, has reopened the salon of *L'Araignée*, with its old stars followed by younger artists on whom he can count. But the attraction of this reopening is the place accorded for the first time, here or anywhere, to photography raised to the eminent dignity of a major art, an art which nobody doubts now is personal.

The history of modern artistic photography is scattered over diverse chronicles. It can be summarized in a few lines. The American, Man Ray, having given the taste for a photograph that borrowed its effects not any longer from painting, but from the cinema, attention was drawn at once to the treasure of a very old man, who had just died in a poor room of Montparnasse. He was the old comedian, Adget, who had become a travelling photographer. He had formed the most extraordinary photographic repertory in the whole world, taking pleasure to photograph from the most unlikely angles everything that seemed unworthy of the attention of his happy colleagues. He had made sordid shows in the suburbs of the still life of a Chardin, even of a Cézanne of photography. The start had been made. The recollection of cubism, the freaks of super-realism did the rest. Photographers have arrived at dispensing with the camera obscura! They obtain in the light wonderful impressions of objects direct on impressionable paper. But the most important fact of this little photographic revolution is that now one knows how to photograph. Yesterday photographers were only pretentious mechanics. Let us say, however, that it was only to fall into decadence.

A great man, the friend of the proudest artists of his day, Nadar, made the corporation illustrious. Perhaps one can affirm that he was the first and the last photographer who photographed like a painter. The young revolutionaries of 1930 do homage to him in their manifestations.

Nadar, the friend of Vaquerie and of Victor Hugo; Nadar, the aeronaut, who tried to direct balloons! He was the last interpreter of the "decoration of romantic life" which the *Musée des Arts Décoratifs*, in the Pavillon de Marsan, tries to resurrect. It is striking to observe how little the Gothic which, in bindings called *à la cathédrale*, crushed books, is but little cumbersome to furniture. It is not less remarkable that the pure lines of the most beautiful Louis Philippe furniture have influenced modern decorators reacting against the bad taste that dates from the Second Empire. When, in 1910, the Munich artists wanted to give a name to their style they called it the "Bieder-Meyer" style. Now, what is the "Bieder-Meyer" style but "Joseph Prudhomme" as a naturalized German?

We are asked to go a little farther back in time by the exhibition of the works of Boilly, in the former house of the late Prince de Sagan. Boilly (1761-1845), a teller of anecdotes, painter of war pictures and painter of gluttony, like the great painters of the eighteenth century, did not fear to paint a brilliant signboard for a shopkeeper. It is true that his was a shop of succulent things. He has only recently been put into his right place. The hundred and fifty pictures which have been brought together now will give to those who still doubted a high idea of this very French talent which, however, has in certain parts some relationship with the talent of the English artists of the same or nearly the same period—Hogarth and Rowlandson.

Organized for the benefit of the Musée Carnavalet, this exhibition can count among its most choice pieces: "Le Carnaval boulevard du Crime" (so called because of the melodramas that were acted there); "L'Entrée gratis a l'Amigu," "Les Conscrits de 1807 défilant devant la porte St. Denis," "Distribution de vin et de comestibles aux Champs-Elysées en 1802," "Les jouers d'échec au café de la Régence," things that are full of movement and spirit, and certainly show a real science of the distribution of colours.

In this collection, made with difficulty by the organizers, not everything could be discovered, but it was worth making, even in this way, by the contributions of the Louvre, the Arts Décoratifs, the Carnavalet, and the collections of Henri de Rothschild, Bourg de Bozas, and the collection of the illustrious judicial orator, Chaix d'Est Ange.

It appears as though some old Parisian malice had prevented a born painter, who possessed very rare gifts of composition and an astonishing surety of draughtsmanship, attaining to the epic which was much in favour when he lived. In any case, Boilly surpasses by something which, after all, is equal to the *coup d'œil*—the measures of simple anecdote. A minute observer, he never painted "small." Sometimes, in scenes that are really comic, there seems to arise a tragical undertone. Has one ever noticed that little flame which illuminates the eyes of many of his personages?

The President of the Republic wished to inaugurate the Boilly exhibition himself. It was a fine official

Letter from Paris

ceremony, notwithstanding that the custom of distributing wine and food at the Champs Elysées was lost.

This month it is not once, but ten times, or about that number, that we pass from one age to another, from one tender evocation to a modernism scarcely constituted. It is like the machine invented by Wells, but with constant changes. Some few of the elegant women who crowd to the private views of the exhibitions of which I have been writing were dressed (and this time one can really say dressed) by the ladies' tailor Poiret, whose great vogue dates from 1910. Have they visited the exhibition of the painter Paul Poiret? It is the second exhibition of this strange man, a real creator in aesthetic matters, and perhaps the first patron of the resolutely modern art. The sale of Poiret's collection caused sensation at the time, and one admired the prescience of him in his fervent *élan* who had joined together Segonzac, Marie Laurencin, Van Dongen, Derain, Vlaminck, La Fresnaye, Boussingault, G. Moreau, all completely unknown at the time. One or two errors scarcely diminish the interest of the collection. Now Paul Poiret has cried: *Anch io sou' pittore!*

Our great daily newspaper, "Le Petit Parisien," has inaugurated its exhibition hall in the Champs Elysées with *Les Peintres de la Vallée de la Creuse*.

Never before had it been thought of uniting so much talent so variously applied to translate the deep poetry of one of the richest regions of France, a beautiful part of the country and a place of literary pilgrimage dominated by the shades of Georges Sand, the "bonne dame de Notranc," and of Maurice Rollinat, the poet who gained a factitious glory by enchanting the Parisians of 1885 with his "Nevroses," a pale imitation of Baudelaire's "Fleurs du Mal," when he was obliged to retire to his native Creuse to acquire certain rights on the future by his fresh little poems of peasant life in his *Brandes*. In this exhibition, due to the care of M. Georges Bichet, an amateur who knows all the lanes, all the streams of his native place, who has read all that they have inspired, who is acquainted with all of the canvases which have been painted there, it is remarkable that the greatest names are represented by works that are unknown or almost unknown. It is thus that Claude Monet's admirable "Confluent de la grande et de la petite Creuse" is shown to the public for the first time. This work had been given by Monet himself to Dr. Florand, his friend, and who was also Clémenceau's physician. Who knew the work of Detroy, the septuagenarian living far from literary coteries and who was esteemed by Claude Monet? It is strange that he was forgotten when fortune smiled afterwards on Guillaumin; Detroy is represented by five pictures, of which the "Château of Gargilesse," a work which unites the old and the young generations if an artist like Dunoyer de Segonzac loves to proclaim its great merits. May this exhibition guarantee to Detroy, who

has been forgotten, a legitimately glorious ending to his career.

Ten pictures by Guillaumin, among them "Le Chemin de la Solitude à Crozant," a masterpiece; four paintings by Paul Madeline (1863-1920) that seem to bear the scent of fresh grass; works by Alluand, Osterlind, Cordonnier, Couey, Fernand Maillaud, among them the "Repas aux Moissons," has a proud and temperate poetry; the "Ruines sur la Creuse" of Alfred Smith, the "Moulin du Pin" of André Villebeuf, are representations of the younger school companions of Segonzac and Luc-Albert Moreau. Among many pictures by other artists there is an early work of Emile-Othon Friesz, "Rochers de la Creuse," in a curious effect of morning mist, a very important work which has been kindly lent by the Museum of Havre, Friesz's native town, where it is hung in a place of honour.

At Paul Rosenberg's there is a retrospective exhibition of Corot's works for the benefit of *l'Œuvre de l'Allaitement maternel*.



NILSSON À LA GITANA À LA MANDOLINE, 1874

By Corot

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The reunion of so many marvellous works that have been dispersed in various collections is almost a prodigy. Figures and landscapes there are no less than sixty-five pictures, every one of the first order. In the astonishment one feels in contemplating so much beauty, how well one can understand why they displeased formerly! There is here so much that is absolutely new, so much simple boldness shown by this master who said that his painting was for him *un mouvement du cœur*!

Corot, the master of *la peinture blonde*, the master of the *cieux gris perle* which the Ile de France had taught him to love, was the first, after the great romantic tremors, to regain that equilibrium which the study of the light of Italy had given to Poussin. Everything with Corot seems to have issued from a similar confrontation. Later, unsociable Cézanne wanted to *refaire Poussin sur nature*. One thinks of that when looking at Corot. One thinks of it when looking at this geometrical organization of figures, this distribution so direct, and in appearance so coarse, of colours—to produce such a rare melody of the softest accords—which must have displeased so much at the time when Bouguereau astonished by his academic science of passages, by his syrupy envelopments.

Yes, it is really the poetry of space, the lyrism of the vibrations of the air with which the infinite art of old Corot penetrates us.

Corot used to say to his friends: "Je peins une poitrine de femme tout comme je peindrais une vulgaire boîte à lait." Through this innocent bravado of a persecuted painter let us not forget that one must only see the trouble of the quest first of all of picturesque values. With Corot all is so simple and appears so learned! If one studies such pictures as this view of Avignon, which makes you think of the Primitives, the landscapes of Ville d'Avray and Mantes, the Cathedral of Chartres, the "Souvenir des environs de Montpellier," "Etretat—l'Arbre Tombé," or "Dame au Livre," "La Zingara," "Bohémienne Rêveuse," "Diane au Bain," "La Gitana à la Mandoline," one is amazed at the poverty of his palette. There is nothing, or almost nothing, and yet the picture is quite variegated.

We knew that Corot was one of the purest and greatest representatives of the national genius; perhaps this exhibition will make us understand still better that to Corot, above all others, is due the revival of French painting.

LETTER FROM BERLIN

By OSCAR BIE

IN the halls of the wireless station an exhibition of "Old Berlin" has been opened. It is not a complete survey of this town, which has not been spoilt like so many European capitals, but a mixture of all sorts of things of interest in the past of this city. Two dioramas of the *Brüderstrasse* and the *Parochialstrasse* of a hundred years ago give us a representation of the old town. But themes such as "Berlin as a fortress" or "Baroque Berlin" are treated somewhat weakly. The history of the Berlin Cathedral affects us sadly. The whole neglected planning of the town is also sad, and we derive but little help from Paul Mahlberg's utopian model, which allures us like some town in a dream. The development of the town under Frederick William I and Frederick the Great is sparingly shown. The Hohenzollern epoch, including Menzel, is probably purposely kept in the background. Among the painters are the old ones: Krüger and Gärtner, and the new ones: Zille and Baluschek, who are more outward portrayers of the town and its life; while an artist like Liebermann, who is certainly very important for the spiritual atmosphere of Berlin, is not sufficiently brought to the fore. It is also evident that more attention has been paid to those literary men, such as Georg Herrmann and Alfred Döblin, for whom Berlin was the material, than to those for whom it was the air. It is possible to make fine special studies of the monument of Frederick the Great or the Old Mint, but one is not quite satisfied with the representation of the great classical epoch, which was so important for Berlin. A specially good chapter is the Berlin Porcelain Factory, which provides a full and splendid exhibition of its works from the beginning to the present day, showing the development of its beautiful art.

The spring exhibition of the Academy is also open. At the first glance it makes a fresh impression—there is much youth, much colour—but in the long run this promise is not fulfilled, there is an absence of great performance, there is a want of great leaders, one sees much work but no creation. Perhaps it was a mistake to devote this time the third hall, where formerly Liebermann and the Old Guard reigned, to a memorial exhibition of Ludwig Kraus's works. He no longer appeals to us in his famous *genre* pictures. It was a bad theatre of folk types in the style of the salon. The only things of interest are certain beginnings which show the good Paris influences—those former thistle bushes with a pure feeling for Nature, which now belong to a Stuttgart private collection; the cat-mother, the light boy drawing, the Düsseldorf lady with a red bow, the white Frau Süssmann, the portraits of his parents, the celebrated Kommerzienrat Ravene of the years 50-60. Such things one still sees with pleasure and thinks what would have become of the artist if he had not joined the *genre* fashion.

In the second hall Liebermann has now a couple of portraits, wife, daughter and grandchild, painted in all the ripe certainty of his old age, and also a very fine picture of the Wannsee garden. Several better painters of the last years have become weaker, among them Purmann, Nay, De Haer. Others come more to the fore, such as Altherr, of Stuttgart, with his baroque grey figures of the homeless, or Coste with a plastic picture of four sisters on a balcony. Among the portraits the best are Sebba's powerful Kurt Gerron and Wollheim's self-portrait. The Würtemberger, Weinhold, appears to be the best painter of the grotesque, and there are a

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few landscape painters who might be mentioned. Plastic art is very numerous this time. By Cauer one is bored academically; Klimsch offers an agreeable and varied scenery. Both have special exhibitions.

I wish to mention two more special shows: Otto Mueller in Salon Möller and Rodin at Flechtheim's. Mueller, who exhibits his last paintings, watercolours, and drawings, has retained within limited bounds a great talent, too decorative in ordinary houses and nature scenes, but very concentrated as soon as it is his favourite theme: the nude in the open air. His Gobelin method finds its best expression then, because he possesses a perfect certainty of finding the stylistic unity of figure and trees and reproduces them in their essentials. Rodin's watercolours, eighty in number, are almost the opposite in artistic versatility on one and the same motive. We know these drawings of nude female figures slightly washed with delicate flesh colour in which the great plastic impressionist studied and selected the animated surface of form. When one sees these drawings in such numbers as we have them here one is astonished at the endless number of positions he had looked at and created. There is nothing similar to this collection of variations of the rhythmic female figure in the whole world. They were observed suddenly in Nature and immortalized with masterly power. Rilke calls them connections of movement that have never before been observed as a whole and understood and which contain all the directness, weight, and warmth of animal life. It is more than a whole academy.

* * * *

The two old friends, Paul Claudel and Darius Milhaud, have written together "Christopher Columbus" which, in a translation by Rudolf Stephan Hoffmann, has been performed for the first time in the Lindenopera, even before being given in Paris, and thus this institution has at last shown again its interest in modern art. It is not easy to say whether the poet or the musician plays the first part in this work. I rather think it is the poet. Claudel's poem in two parts is, with the exception of a couple of passages of lower level, a deep and beautiful paraphrase on the fate of Columbus. It is divided into twenty-seven scenes which mostly follow each other in rapid succession. Parts are really set to music by Milhaud, parts are left simple speech, and in other parts it is a mixture of speech and music. It belongs to the class of oratorio operas, of which class Strawinsky's "Oedipus" is the highest point attained as yet. It is not nearly so concentrated and strong as that work, but it is more varied, more comprehensive, and gives us a mixture of modern stage art which has not been seen before in such an extensive manner. This many-sidedness, the changes of tempo and scenes, the various expressions of art are somewhat in the character of an epoch which wishes to replace by extensiveness what it lacks in intensity.

The realized oratorio, or the oratorical opera, are the boundary posts. Between these possibilities all forms can be cultivated. The dramatic element, at one time the support of the romantic opera, retires. The epic element appears. A narrator connects the different parts of the action by his recital. The action extends over the whole of Columbus's life, from his first dreams until his last misery. All this is, however, so interconnected that at every moment the *epos* again becomes the stage.

This stage is sometimes the present, sometimes reminiscence, sometimes the future. For the fantastic parts even the film is employed, in order to give the events a spiritual perspective. The chorus plays the chief part. In accordance with modern usage it is employed in the most divers manners, really taking part or only observing, sometimes speaking, often only in interjections, then again singing, also without words, only as an extra instrument. Everywhere idealism is at the side of reality, so that even the figure of Columbus is at the same time an acting and admonishing personage who at the height of the drama plays a double part.

Columbus and Isabella are the two poles of the cast. Columbus, in accordance with his name, is partly the bearer of Christ, partly the man blessed by the redeeming dove (Christophorus Columbus), is the sufferer, the genius who is discovered and maltreated. Isabella, the Queen of Spain, is the loving, hoping, meek, submissive Christian who is longing for death and takes it on herself as a sacrifice for Columbus's soul. Claudel has felt and created this romantic Catholic motive with deep imagination and poetical passion. In accordance with the old customs of the stage between such passages he has introduced burlesque scenes which have re-established the theatrical balance. The Indian idols who are expecting Columbus are simply acrobatic clowns. The chorus, which has much solemn work to do, becomes at one point an unruly personage who refuses to take any further part unless the opera affords it its real task in some old-fashioned, pompous, and showy passage. Even this irony is romantic according to German apprehension. The piece has its ups and downs between reality and mysticism. Once there is a searching conversation about the origin of the name America. At another place Columbus sits bound in the ship's hull and discloses his Christian visions of occult obscurity. The cook had bound him and philosophizes with him. A cook and philosophy—such are the extremes.

In this superabundant drama the music almost disappears. It is kept illustrative, seldom picturesque, and according to the present manner neutral and absolute, even in the fugue passages. The narrator, and sometimes the action on the stage, are accompanied by a polyrhythmic percussion instrument which produces a dull, exotic atmosphere. The sound of the orchestra is small and meagre. In only a few symphonic pieces does it develop into polyphony. The entire polyphony is found in the chorus, which supports the music. The solo voices are treated instrumentally. They know nothing of the explosion of the soul or of song. In general, the music glides through the action in such a uniform rhythm that sometimes it makes one feel tired. There are stronger impulses in scenes such as the one in which men are recruited for Columbus's ships or where the Indian gods churn up the sea. In the two great scenes that Isabella has the music is sublimated to lyrical melancholy of the greatest charm. The music is chiefly interesting for its phrasing and its reproduction of moods. It is very fine in the polyphonic ensemble of the scene where Columbus sees his family in a dream.

These are the first impressions of this extraordinary work which may have to be controlled when it has been seen oftener. In any case, the Berlin theatre has done everything (with the exception of the not very successful film) to make the first impression convincing. The

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chorus in costumes of no epoch, realistically agitated at its entry and in its participation in the action, stands on a semicircular platform near the draped stage-box in front of the stage. The stage itself, painted by Aravantinos and directed by Hörrth, solves the problem of the realization of the epic in a perfect manner as regards style, which retains the just distance between the platform and the stage; and the technique—in which the most wonderful transformations, disappearances, unveilings, and illuminations are employed, as well as in the taste of contrasts between the elegant art of the Spanish court, the adventurous seaman's life, and the fantastic magnificence of America—is enchantingly worked

out. It was for the first time that the much-vaunted apparatuses of this stage were tested. Almost all the men who could be found had parts. Soot even sang in three parts. Scheidl tried to make the real Columbus musically credible. Isabella, the only large female part of the opera, is worthily executed by Delia Reinhardt with delicate fervour and faultless beauty of tone.

Musically the strongest parts are the wonderfully studied choruses, which have entirely mastered a task they have never had before. Kleiber, as the leader of the whole undertaking, employs all his intelligence and his understanding of sound, and there was nothing of the roughness of an atomic musician to displease the ear.

BOOK REVIEWS

THE SANCTUARY OF ARTEMIS ORTHIA, edited by R. M. DAWKINS. Pp. 420, plates ccvii. (London: Macmillan.) 5 guineas net.

Although the excavation of the sanctuary of Artemis Orthia at Sparta was begun in 1906 and brought to a close in 1910, the definite publication of the results has only just appeared in this magnificent book. The first clue to the site was given by the discovery of small lead figurines in the earth of the river bank. On digging trenches across the site the excavators came upon a thick layer of sand under which were ashes and remnants of sacrifice. In the lowest stratum they found sherds of geometric vases. The date was thus shown to be about the tenth century B.C., and the identity of the site was established by the discovery of inscriptions. As no traces of any Mycenaean or Helladic objects were found the excavators conclude that the worship of Orthia, "the upright one," was brought in by the Dorian invasion. At a later time she was identified with Artemis, probably because both goddesses were connected with fertility: she was certainly associated with Eileithya and probably with Aphrodite. According to an old legend the image was brought by Orestes and Iphigeneia from Tauris. Another legend explained the name as being given to the statue because it was found in a thicket, held in an upright position by the branches. In Hellenistic days all the boys were scourged by the altar of the goddess: this was regarded as a substitute for human sacrifice. But as this rite is first mentioned by late writers it is doubtful whether it was in vogue at an earlier date. The whole question of the cult is very involved.

Something can be learned from the inscribed stelai dedicated to Orthia or Artemis Orthia by victors, generally boys. There were three principal contests, two musical and the other a hunting game. The prize, an iron sickle, was fixed on the stele for dedication. Possibly the sickle may be connected with the festival in which girls seem to have walked in procession carrying a plough-share. This may mean that the goddess watched over the increase of vegetable as well as animal life.

The earliest stone temple on the site dates from about 600 B.C., and was probably distyle in antis. A fragment of a lion in poros stone seems to have belonged to the pediment. Both this temple and an earlier one of sun-dried bricks on a stone foundation were roofed with

valley and cover tiles, fragments of which were found together with remains of antefixes, acroteria and other architectural ornaments. As Attic inscriptions mention Laconian tiles, it seems that the factory was at Sparta and that the wares were exported.

Of all the finds on the site the pottery is perhaps the most important, and of the pottery the vases are by far the most interesting branch. Not only is it possible to date the various strata by means of the sherds of vases found in them, but they prove beyond the possibility of doubt that the manufacture of vases was carried on in Sparta for at least six centuries without interruption. As is now generally known, the Arkesilas vase is not of Cyrenaic, but of Spartan manufacture, belonging to the class called Laconian III. Consequently the figure upon the fragmentary vase in the British Museum, which was thought to represent the nymph Cyrene, must have another attribution. It is suggested that the figure represents Orthia. Could it possibly represent the statue of Orthia held in position by the branches and by the breezes depicted as winged figures? In any case the identification as Spartan of the lettering upon the Arkesilas vase is confirmed by the fact that the same fabric and the same white or cream slip (where there is a slip) are used throughout for the vases, including thousands of miniature vases, the architectural terra-cottas, and the figurines and masks. It is suggested that the Attic vase painter, Nikosthenes, knew and imitated Laconian III and IV, the best products of which seem to have been exported. As the kantharos appears generally on Spartan tomb reliefs it seems curious that no traces of this type of vase have been found at Orthia.

The terra-cotta figurines, like the vases, range in an unbroken series from the ninth to the fourth century. As a rule they were made in moulds; in some cases the head was made in a mould and the rest of the figure by hand.

Thousands of fragments of masks, apparently votive, were found, mostly dating from 600 to 550 B.C. It is difficult to see why the most hideous, notably on Plates XLVII and XLVIII, should be classed as "probably female," for some seem to be bearded. If, as is suggested, some of the masks are of the type used in ritual dances, men wearing these masks would not look much like women, unless we are to follow Boehlau in

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thinking that the wrinkles on the masks represent tattoo marks.

The finds in ivory and bone on this site are more numerous than on any other in Greece, and are very important. Apparently the earliest objects were imported ready made, as the so-called kohl needles, which must be oriental, occur only in the lowest stratum, together with geometric pottery, dating not later than the ninth century B.C. The designs are in very many cases oriental, but it is curious that they are not at all closely related with the ivories from the temple of Artemis at Ephesus, as might have been expected. The so-called "spectacle" fibulae are the only objects that are identical in both sites. It seems probable that, although strongly oriental traits are found in these ivories, they are derived more from Phoenician, Assyrian, and Hittite art than from that of Ionia. There are greater resemblances between objects from Rhodes and Sparta than between those from Ephesus and Sparta. In Fig. 117 a bone figure from Sidon is shown, which seems to be "an earlier Phoenician version" of the ivory figurines which are taken to represent Orthia at Sparta. The designs, especially those of the plaques, are varied. On Plate XCI we find what might well be the design of a modern playing card. One of the finest ivories represents a ship, with a man apparently taking leave of a woman. This may be Menelaos leaving Helen, or perhaps Paris carrying her off. Others have the figures of a man and a woman, and recall the well-known relief now at Sparta which may possibly represent Menelaos trying to kill Helen.

The conclusion reached is that, although ivory and bone objects were imported ready made in the earliest times, there was a flourishing local school at Sparta in the eighth and seventh centuries B.C. This seems to be proved by the discovery of unfinished pieces. It is suggested that the cessation of ivory about 600 B.C. may be connected with the submission of Tyre to Nebuchadnezzar in 573 B.C.

In 1833 Ross found a few lead figurines at the Menelaion. Later excavations produced large numbers of these little objects, and over a hundred thousand have been found at Orthia. Roughly cast though they are, it has been found possible to divide them into seven periods corresponding with those of the pottery. They seem to have been cheap votive offerings, in some instances a substitute for jewellery. Between 600 and 500 B.C. figurines of other animals decrease in number, and the deer, which was peculiar to Artemis, is introduced. This seems to show that the cult of Orthia was identified with that of Artemis about this date.

Scarcely any remains of sculpture were found. The most important specimen is a small head of Laconian marble which probably represents Orthia.

About 300 fragments of iron spits, which were the earliest Spartan currency, were found, but owing to corrosion their original size and weight cannot be determined.

Although this book is the production of many contributors, there was complete unanimity among them on all important questions. The result is a monumental work of great learning and extraordinary value, which entirely establishes the reputation of Sparta as a great centre of art in early days.

The book is beautifully printed and beautifully produced.

C. K. JENKINS

ART IN ENGLAND, 1821-1837, by WILLIAM WHITLEY.
(Cambridge University Press.) 25s. net.

In this new volume of his Mr. Whitley keeps up the same high standard and deep interest that characterized his "Art in England, 1800-1820." For those who care at all about the "inner" history of art in England—like "Horry Walpole" in Dr. Johnson's opinion—Mr. Whitley has "got together many curious little things and told them in an elegant manner."

The principal event during the period covered by this volume was—as seen by posterity—the acquisition of the Angerstein Collection as the nucleus of the National Gallery. Yet, "incredible as it may seem," Mr. Whitley observes, "the opening of the National Gallery on May 10th [1824], so long desired, passed with little or no notice. The daily journals that, three or four weeks earlier, had described in long articles the inauguration of the new Gallery of the Society of British Artists, almost ignored the opening of the first gallery of pictures owned by the State." In the valuation of this collection by William Seguier, who afterwards became its first keeper, we find some remarkable prices: Wilkie's "Village Holiday" is valued at £800, Reynolds's "Lord Heathfield" at £400, Vandyck's "Cornelius van der Geest," then known as "Gevartius," at £700, and the "Raising of Lazarus," by Sebastiano del Piombo, which was the *pièce de résistance* of the collection, at £8,000, more than double the valuation of Titian's "Venus and Adonis."

The comparative neglect of the Old Masters of the new National Gallery is to some extent mitigated by the enormous popularity of the moderns. In 1822, for instance, Wilkie's "Chelsea Pensioners Receiving the Gazette Announcing the Battle of Waterloo" was "the picture of the year," of which we learn, from a contemporary witness, that: "The pressure to see it was prodigious and, the picture being placed on a level with the eye, everybody chose to exercise the *nose* also. Meanwhile rims of bonnets were rubbed over the surface of the painting, which was soon likely to be killed with overmuch caressing." Eventually a semicircular railing was put up "and behind it a crowd stood before the picture from morning till night."

Mr. Whitley tells us that the Frenchman who first brought Constable to the notice of the French was a Monsieur Charles Nodier, who first saw "The Haywain"—then much more appropriately called "Landscape—Noon," in the Academy of 1822, and recommended it for exhibition in Paris, where it received the gold medal in 1824. But if Constable was admired in Paris, he was often persecuted with unjust criticism in England. Here is an example: Of his "Brighton Chain Pier," exhibited at the British Institution in 1828, the critic of the "London Magazine" wrote: "This is one of the numberless productions by the same artist under which might be written—*Nature done in white lead, opal, or Prussian blue . . .* It is evident that Mr. Constable's landscapes are like nature; it is still more evident that they are like paint . . ."

The style of art criticism was altogether remarkable. "The Times," for instance, wrote about Turner's "Juliet and her Nurse," exhibited in the Academy of 1836: "Why will not Mr. Turner confine himself to a line in which he stands pre-eminent—landscape and even poetical landscape—instead of aspiring to represent

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Shakespeare's Juliet? Shakespeare's Juliet! Why, it is the tawdry Miss Porringer, the brazier's daughter, of Lambeth, and the nurse is that twaddling old body Mrs. MacSneeze, who keeps the snuffshop at the corner of Oakley Street." This was, however, countered by the critic of the "Morning Herald," who more justly pointed out that there was merely "an indication of a balcony and female forms," and further said: "The merit of the picture is in its appeal through the medium of colour to the imagination, and a more astonishing appeal was never made, nor a more splendid invention ever witnessed."

On another page there is a scathing criticism of the condition of Titian's "Bacchus and Ariadne," for reasons which are still apparent and ought to have chastened the enthusiasm of later critics.

Then there is . . . but Mr. Whitley's new volume is as full of "meat" as the first one, not forgetting *hors d'œuvres* and *bonnes bouches*, which must be left to the reader to discern for himself.

One criticism we should like to add: would it not be more interesting to have the book illustrated with portraits or other germane subjects instead of the pictures in the National Gallery with which everyone who will read this book is quite familiar?

This suggestion may be useful for the future; at all events, *Vivant sequentes!* H. F.

THE ART OF H. ANGLADA-CAMARASA : A Study in Modern Art, by S. HUTCHINSON HARRIS. (The Leicester Galleries.)

Although much has been written about the art of Anglada-Camarasa in reviews, this excellent monograph is, according to the author, the first attempt to collect, in book form, a succinct account of his work. As such it must be warmly welcomed. The edition is limited to five hundred copies and is illustrated by fifty-seven reproductions in photogravure of his principal pictures.

Mr. Hutchinson Harris states that his study is neither biographical nor technical, but it, nevertheless, covers a good deal of the latter ground, though the former is—quite rightly—neglected. The main facts of the painter's life are mentioned in connection with the evolution of his work: his early days in Valencia; his years as a student and then as a rising artist in Paris; and his latest development as a painter of nature in the fishing village in the island of Majorca.

Señor Anglada derives his inspiration from Oriental Spain, as the writer points out, but his architectural structure and his highly individual handling of pigment are entirely his own.

The profuse illustrations make this volume valuable, comprising as they do the great decorative canvases and the single figures of women for which he is famous, and those wonderful landscapes of his latest development, such as "Formentor by Night," and the "Pines of Formentor," with their suggestion of the influence of Chinese art.

An interesting feature of this study of the work of a great painter is the collection of excerpts from notices by Spanish critics. He is not an easy subject to classify, as his art falls into no special school; but, as Señor Pedro Mata well says, "there are no schools in art; there is only the genius of the creator."

S. E.



THE FOURTH ENCOUNTER. THE BODHISATTVA SEES A MONK

THE LIFE OF BUDDHA ON BARABUDUR. Edited by DR. N. J. KROM. With 120 reproductions. (The Hague : Martinus Nijhoff.) 1926. 17s. 6d.

Gotama, the Buddha, began his public teaching at Benares immediately after his enlightenment at Urevela. His first pupils were his old teachers! At his death in 477 B.C. his disciples were left without any leader appointed by him, but agreed among themselves to carry on his mission by a division of labour. This involved the recollection of his discourses, his discipline, and his psychological discussions. These were put, so tradition says, into three baskets or books of palm-leaf writings in the Pali language, and became the canon of scripture.

King Asoka, the first Buddhist monarch, became the patron of the faith which continued until the early days of the Christian era, when a significant change occurred in northern India. Great members of the Buddhist Order—the Sangha—were moving away from the strict and rather cold ethical discipline found in the Pali canon. The craving for emotional warmth and mystical devotion at length found vent in the teachings of Ashvaghosa and Nagajuna, the founders of the new doctrine. They affirmed that the Dharmakaya, or Truth Body, was the great vehicle of Salvation—Mahayana; they called the older form of ethical discipline the lesser vehicle, Hinayana. Thus the Buddhist Church was split in two and remains so today.

The foregoing facts are necessary to explain to the reader the place which the book before us occupies. The Barabudur Stupa is a wonderful monument in Java built about A.D. 750-850 under the Cailendra dynasty which had overflowed from India, bringing with it the "Mahayana" faith, while the "Hinayana" remained in Ceylon and further India.

The interest in the book consists in the parallel presentation of the Lalitavistara, a Sanskrit poem of the life of the Buddha, as held by the Mahayanist school, and the marvellous sculptures illustrating the story. It is as if we had in some cathedral of the twelfth century 120 carvings in relief of the life of Christ according to the Gospel of John. We should identify every figure, explain each incident, follow the course of the story from the Incarnation to the Ascension. So it is with the Barabudur.

We start with "he who is to become the Buddha" in the Tusita Heaven, we hear of his human birth, after twelve years' notice to the world. "Most honourable sirs," said the Bodhisattva, "I will go to India." Then follow the annunciation, the conception, the birth of the future Buddha in the Lumbini garden, and many of the scenes of his early career.

Curiously, the monumental carvings go no farther than the Buddha's first sermon. To have illustrated

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his full mission of forty-five years would have required a stupa more vast than Barabudur.

The carvings are in high relief on long panels of stone laid in blocks of four rows; they cannot be described here, nor even appreciated to the full by means of the illustrations. The photographs are unequal in quality, some being (we should judge) under-exposed. And the attempt to convey a realistic impression by using a grained screen instead of a cross-line one loses detail and softness for the sake of being "artistic." Every photo-engraver knows that the grained screen breaks up the light unevenly and tends to harshness. It would have been better—if realism is desired—to have printed the illustrations on a toned paper the colour of the stone employed.

But we must not complain; these comments may be useful to the production of the fuller work which the publisher announces.

W. LOFTUS HARE.

ARCHITECTURAL DRAWING: A Practical Handbook for Students and others. By G. D. GORDON HAKE, R.W.A., F.R.I.B.A., and EUSTACE H. BUTTON, A.R.I.B.A. (London: B. T. Batsford, Ltd.) 10s. 6d. net.

When once, not so much the students as "the others" for whom this handbook has been written have got over the initial difficulty, they should be able to gain much from the author's guidance and lucid statements of the rather complicated and abstract subject which architectural drawing is. The initial difficulty is that although it may be convenient to divide, as the authors do, drawing into two main classes, namely, "(1) Drawing representing things as they are, or exact drawing," and "(2) Drawing representing things as they appear to the eye, or picturesque drawing," yet actually one cannot do any such things. For example, the capital of a column is in the round and cannot so be drawn, and a picturesque drawing that makes use of lines, more particularly of contour lines, cannot claim to represent things as they appear to the eye, for the eye sees no lines—the eye cannot in every circumstance even see complete aspects of forms. "Exact drawing" is rather symbolic drawing, the lines indicating the precise relations of forms in space. Picturesque drawing is illusional drawing, giving the illusion of forms not in a particular space and subject to the accidents of actual light but as it were in abstract space. In other words, the architect does not deal with the actualities of vision but with two different kinds of abstraction.

The book contains the following matters: Architectural Drawing, the Student's Outfit, Graphics, Shades and Shadows, Lettering, Isometric Projection, Perspective, and a particularly valuable chapter on Sketching.

The book, amply illustrated with clear diagrams and illustrations, can be thoroughly recommended, even, as the authors desire, to "those students who have to gain their architectural education without the influence of schools of architecture."

CORPUS VASORUM ANTIQUORUM. Great Britain, No. 6, Cambridge, Fitzwilliam Museum. Fascicule I, by WINIFRED LAMB. (London: Humphrey Milford. Oxford University Press.) 18s. net.

When Miss Winifred Lamb writes about Greek vases and Professor Beazley reads the proofs there is not much scope for finding fault. During the thirty-three years that have elapsed since Professor E. A. Gardner compiled

the first catalogue of the collection it has improved very greatly both in size and in quality. In 1897 there were no Laconian and seventh-century Attic vases at all. Etruscan bucchero and Attic red-figure vases were very poorly represented. By judicious purchase and generous gifts from various sources, including the Greek Government, the National Art Collections Fund, the Friends of the Fitzwilliam, and, last but not least, Miss Lamb herself, gaps have been worthily filled and weak places strengthened. I am told that at one time visitors to the Fitzwilliam went there to admire the building. It seems likely that the building will not attract much notice now that the collections which it houses are so first-rate.



ATTIC RED-FIGURE VASE

Among the recent acquisitions, the Laconian sherds on Plate III deserve mention on account of their widely representative character. The delightful figure vases on Plate VI are all new additions. Miss Lamb is to be especially congratulated on having secured the kylix by the Nikosthenes painter, and the fine, though fragmentary kylix signed by Hieron, both of which are shown on Plate XXV.

The Hieron vase was from the Holford collection; the very characteristic paintings on the outside appear on Plate XXVIII.

Many of the fine red-figure vases came from the Hope collection; one of the best preserved and most original is shown on Plate XXXIII. It represents two countrymen and their pigs, or, probably, Odysseus and

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Eumaios, and belongs to the best period of Attic red-figure work 475 to 465 B.C.

A comparison of the reproduction of Attic white-ground lekythi, Plate XXXI in both catalogues, well illustrates the improvement in technical processes since 1897.

The printer and publisher have combined with the author and photographer to produce a book which is a credit to British scholarship and British publication.

C. K. J.

BRAHMS, by RICHARD SPECHT, translated by ERIC BLOM. (London : J. M. Dent and Sons.) 21s. net.

What of Brahms? Was he "a musical sensualist with intellectual affectation who succeeded only as an incoherent voluptuary, too fundamentally addle-headed to make anything great out of the delicious musical luxuries he produced"? Such is the flashily expressed opinion of Mr. Bernard Shaw. Another critic, who does not write at the top of his voice, tilts his nose slightly when he observes that in the orchestral works of Brahms "there is a restraint, a reticence, an observance of propriety, an absence of vulgarity, combined with a suggestion of profound culture and technical skill and a wealth of underlying feeling of the most creditable kind." So opines Mr. A. H. Sidgwick, who wrote that delightful little book, "The Promenade Ticket." To Mr. Cecil Gray the real Brahms is to be found in the songs. "It is true that by dint of sheer tenacity of purpose and unremitting industry he eventually succeeded in acquiring to a great extent the grand manner, the classical gesture and intonation, but they never came naturally to him." Few contemporary critics melt before that rugged figure. To some of them he is actively antipathetic. Yet the public disregards their judgments of him—as of Tchaikowsky, who at bottom was very like Brahms. It cannot be surfeited with their music and their symphonies rank next to Beethoven's and Schubert's in the popular affection.

One welcomes, therefore, all the more heartily Mr. Eric Blom's excellent translation of Professor Specht's "Brahms," which seems to me to possess every merit for which one looks in a critical biography. Professor Specht never surrenders his independence of judgment. He does not approach Brahms in the ecstatic manner that Grove adopted towards Beethoven. But he has a heart as well as a head, and the two working together have produced a book which is a pure delight to read and sends one back to the master's works with renewed enthusiasm. Higher praise than this one cannot give. To the writer on music, as to the Christian, the greatest of the virtues is love. There is much too little of it in our musical criticism. The quotation of Mr. Bernard Shaw's which heads this review is the perfect example of what musical criticism should not be.

Professor Specht, as I think everyone must who approaches Brahms without prejudice, places the four symphonies as the seal of his highest achievement. The songs and chamber-music reveal more intimate sides of his art. But the symphonies stand alone as a titanic effort "to unite the romantic and the classic into a simple, more highly organized artistic nature." True it is that Brahms never quite succeeds. Yet if we are to bring the symphonies of the other German masters to the bar of judgment, possibly only Mozart's G minor

will be completely justified. And as Professor Specht points out, Brahms nowhere commands such tender affection as in those works "where there is no complete settlement of the conflict between that which was born with him and that which he acquired, between an originality that cannot be learnt and qualities gained by tenacious study." Throughout the whole of his full-length study the author's sympathy is never blunted into mere eulogy, as it is never vitiated by the criticism that finds fault with a thing because it is not something else.

Biographically the book is very vivid. One is inclined to believe that Professor Specht rather exaggerates the composer's loneliness which fastened upon him after the renunciation of his love for Clara Schumann. He thought of shooting himself after Robert Schumann's death and, finally, in the choice that he had to make "between a love that filled his heart and a mission to which his life was to be dedicated," chose his art. But one hardly understands why there should have been any insuperable barrier to reconciling the two except that Brahms knew himself for what he was—an incorrigible bachelor.

H. E. W.

A HISTORY OF MUSIC IN PICTURES, edited by GEORGE KINSKY, with an Introduction by ERIC BLOM. (London : J. M. Dent.) 30s. net.

Here is a history of music in pictures, beginning with examples of Egyptian Fourth Dynasty art—contemporary with the great Pyramids—and concluding with a reproduction of the first page of Stravinsky's "The Rite of Spring." Between the two are fifteen hundred illustrations, which may be tasted by any amateur, though to explain all of them would be beyond the powers of any single scholar of music. For longevity the harp has it over all other instruments except the drum. The lute can also point to a glorious career—more's the pity that Europe knows it no more, except in the debased form of the guitar.

H. E. W.

THE NEW WOODCUT, by M. C. SALAMAN. Edited by C. GEOFFREY HOLME. (The Studio Limited.) Price 10s. 6d.

As a survey of recent wood cutting and wood engraving, Mr. Salaman's "The New Woodcut," which is the "Studio's" Special Spring Number, fulfils its purpose admirably, and being a "Studio" production it is, of course, well done. When, however, we come to a critical review of the artists it is evident that although xylography as an original art has increased and spread throughout the civilized world enormously there has been little *deepening* of the means of expression, and where there is any such to be recorded it is generally amongst the English artists. This is not *parti pris*, but fact. There is nothing that surpasses, for expressive use of the wood-engraver's tools, such prints as Miss Gertrude Hermes's "A Spring Bouquet"; Mr. Blair Hughes-Stanton's "Turkish Bath"—incidentally a very original design; Mr. John Farleigh's "Hemlock"; Mr. Percy Bliss's "Baroque Fountain"; and Mr. Leon Underwood's "Mexican Fruits." The best of the French engravers, Galanis, whose technique Miss May Smith imitates with some success is, unfortunately, not represented. The veteran French craftsman, Pierre Gusman, still



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produces his etching-like engravings; Jules Cladel and Germaine de Coster are represented by some very clever imitations of reed pen and wash drawings. E. Laboureur has modified his coarse cutting in the direction of Hermann-Paul—also not represented in this volume—and has gained little in the process, and Paul Véra, Maximilian Vox, Carlègle, Boullaire, etc., are still doing well what they did six or eight years ago—that is, presuming that we have here generally to do with new work only. The same is true of artists in other countries, such as Disertori in Italy, Skoczyłas in Poland, Eeckman in Holland, Lankes, Murphy, and Rockwell Kent. As regards wood-cutting proper, that is to say cutting with the knife, it is not safe, I believe, even for experts to be dogmatic, but much of what is apparently wood-cutting may be done on linoleum and the tool used is not always a knife. At any rate, mere coarseness of cutting is not in itself a virtue, as many of the artists seem to believe.

Setting purely technical qualities aside, there are a number of attractive things—interesting for different reasons—here illustrated, amongst which may be singled out Morrice Raviliou's "Narcissa the Negress," Rigden Read's "Stormy Seas"—a colour cut, Bernard Rice's "Beggars," which has also unusual technical qualities, Sidney Lee's "The Venetian Merchant," C. W. Taylor's "Lamberhurst," Alfred Latour's colour woodcut, L. J. Soulard's "Empailleur Solognot," Gustav Végh's "Jazz," Hans Jaeger's "Gazelles in a Wood," Switbert Lobisser's "St. Christopher," Jan Rambousete's "The Popular Stage," as, in fact, other Polish and Czechoslovakian artists with impossibly difficult names. Amongst the Japanese, Ito Shinsui's "Mii Dera," a colour print, has true feeling; whilst Hasegawa's "Paysage" shows us French landscape cubistically straightened with Nipponese softening.

It will be seen that there is plenty of interest in this volume.

H. F.

THREE TEACHERS OF ART

COMPOSITION AND EXPRESSION IN LANDSCAPE PAINTING, by F. J. GLASS, A.M.C., L.I.F.A. (London: Seely, Service & Co.) 15s. net.

THE ART AND PRACTICE OF SKETCHING, by JASPER SALWEY, A.R.I.B.A. (London: B. T. Batsford.) 12s. 6d.

PRACTICAL LANDSCAPE PAINTING IN OILS, by E. G. LUTZ. (London: Charles Scribner and Sons.) 7s. 6d.

A fond parent, asked about the future career of her adolescent offspring, replied, with disarming certitude: "Oh! He is going to be an artist!" Her reply signified either magnificent confidence in her son's already budding genius or else a very common form of ignorance. Only one who possesses from birth that particular orientation can "go to be" an artist. But it is not unusual for parents to send their adolescent children to art-schools in the belief that they will be taught ART. Still more foolish people, however, think the drudgery of training can be avoided by learning ART from books. This would not be so silly if the writers of such books strictly confined themselves to subjects that are teachable—in other words, to the craftsmanship of Art. Unfortunately, however, the majority of such writers try to communicate that which is not teachable, and attempt to lay down laws

through which every genius certainly, and even modest talent often, could drive a "coach and four."

An example of this type of—I will not say "useless" book because, of course, *nullus est liber tam mplus*—but of this type of misleading guide, is Mr. F. J. Glass's "Composition and Expression in Landscape Painting." Mr. Glass, in spite of preaching tolerance, has a violent objection to "critics," "highbrows" and the "younger men of this generation." "Much of the work which pours from the studios of the younger men of this generation and which clamours for attention," he says, "will pass into oblivion in due course. Later generations will pronounce judgment. They will realize how poor in thought-content and genuine inspiration, how unscholarly and lacking in knowledge, these works actually are." His own "judgment" appears to include the late Sir Alfred East amongst the great landscape painters, and one is driven to assume that we must look even upon Mr. Wilson Steer's work—to mention only one instance as "poor in thought-content and genuine inspiration and lacking in knowledge"—for his name is not mentioned.

The book is, however, amply illustrated, especially with examples of Mr. Glass's own handiwork demonstrating just exactly what he considers good design or good handling of a medium. Those who do not share the author's prejudices will naturally fail to recognize the merit of these things or the usefulness of the accompanying text, of which the following is a typical example: "Fig. 91 is a pencil drawing composed almost entirely of buildings and consequently dominated by straight lines. A few curves here and there add a little variety, but on the whole the lines are mostly straight. London is full of interesting subjects of this type, and the student will find much material for his pencil in the streets of the metropolis. Not only in London, but in most of the provincial towns, is there subject-matter of this nature."

Rather more to the point is Mr. Jasper Salwey's "Art and Practice of Sketching"; but this author, too, seems to despise the "moderns," having no use even for one of the most brilliant sketchers in the world—the afore-mentioned Mr. Wilson Steer, to wit. Nevertheless, his book contains, amongst some inexcusably bad examples, a number of really interesting illustrations of sketches, amongst which Birket Foster's broad work will surprise those who know him only as a somewhat finicky finisher. Mr. Salwey's exposition would, however, be more useful if he made clearer distinctions between a "drawing," a "study," and a "sketch." It is admittedly not always quite easy to make sharp distinctions or give absolutely "fool-proof" definitions, but, generally speaking, a sketch is only a "memorandum," a note suggesting but not carefully defining or imitating forms. In this book, for instance, Plate 2 illustrates beautifully the quintessence of a sketch—it is by Rembrandt; Plate 25 shows two—incidentally very weak—*Studies* by Alfred Stevens, but not "Trial Sketches"; Plate 17 illustrates a pastel by Mr. I. M. Cohen, which is quite charming but nevertheless not a "Sketch Portrait." It is half-finished pastel painting, half-sketchy pastel drawing. Plates 30 and 31 illustrate *drawings* by Sir William Orpen which may or may not be *studies* for a painting, but they are not what the author calls them, viz., *Sketches*.

Mr. Salwey's text, however, contains much that is useful.

By far the most satisfactory of these three books is

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Mr. E. G. Lutz's "Practical Landscape Painting in Oils." Mr. Lutz keeps as closely as he can to what he, being American, calls, crisply, "Technic." He discusses "Material and Equipment," "The Needed Oil Colours," "Setting the Palette," "Paints to Use for Specific Effects," "Brush Technic," and suchlike in a concise, businesslike manner. It is all very practical and lucid. You may think his text too simple; you will at all events not think him prejudiced against the "moderns." "If the student finds that an individual style seems slow of attainment," he writes, "and that in spite of working long and sincerely, no progress is made in the formation of a distinctive technic, again the picture galleries should be visited, and especial study given to the works of the masters of the recent past and the canvases of contemporary artists."

His diagrams are likewise simple and practical, including one "showing the wrong way of squeezing out the pigment from a tube of oil-colour, and the right way."

It is symbolical of the "right way" and the only sense in which ART can be taught. H. F.

THE TATE GALLERY, by J. B. MANSON. (London and Edinburgh : T. C. and E. C. Jack, Ltd.) 42s.

The appearance of this book coincides with the promotion, or shall we rather say the natural succession, of its author from the post of Assistant-Keeper to that of Keeper of the Tate Gallery; Mr. Charles Aitken, who ruled since 1911 till the present year, having retired. Everyone in the Art world is happy to congratulate Mr. Manson on his well-deserved appointment. A versatile and gifted painter as well as critic, he speaks with an authority that is indisputable; and if he holds emphatic opinions, both his knowledge and his practice compel our respect. He has strong leanings towards Impressionism, which he regards as the most pregnant and the most important issue in painting for a century. "French Impressionism," he says, "was the most important and probably the only really new discovery in modern art." This, I think, may be granted. Impressionism in France was a concerted movement, the outcome of scientific observation, and the awakening of new optical perceptions and sensations, and was, as our author says, "in effect a Declaration of Independence." For all that, in England, both Turner and Constable had anticipated it intuitively. Much as we owe to France, we are apt to give our enlightened neighbour an overplus of credit in artistic matters. To them there is also a debit side, as we shall see. True, the Englishmen did not wholly cast off the shackles of classical tradition, but they blazed the trail for the new path. Both painters were real revolutionaries.

Mr. Manson's book is dedicated to Mr. Samuel Courtauld, "to whose generous spirit and fine artistic taste the nation owes so many great modern pictures." Indeed, without this munificent benefactor, the elder and the present Sir Joseph Duveen, and the late Sir Hugh Lane, modern painting would have cut a very poor figure in English galleries and the public would have had no opportunity whatever to enjoy and study at leisure recent and current Continental movements.

The author's lucid exposition and defence of "the thin line of English tradition"—that is, the true English

character—with its simple love of Nature and liking of things for their own sake, and its dislike of abstractions, which he holds to be "the golden thread in the complicated tapestry of English art," is something that should be pondered by our younger aspirants. He thinks that the attempt to develop an English school of relatively abstract painters along French lines is predestined to failure, as being foreign to the British character; and in this we must agree. One of the most outstanding personalities in British art, and one most essentially British, is James Pryde—as yet, unfortunately, not represented in the gallery.

The truth is that now, more than ever before, a closer communion with Nature is necessary if fresh life is to be infused into British art. Vigour can come only from the native soil, not by keeping one or both eyes on what the much-boosted fellows across the Channel are doing. The moral of the strength of Antaeus holds as good as ever. "Each picture," says Mr. Manson, "presents a new problem to the artist and must be painted in an individual way." The studio and the school are the things least necessary to the development of the artist.

There is much said of the doctrine, no doubt true, but so often repeated as a parrot-cry by the incompetent to cover up their deficiencies, that all art is the expression of the artist's emotions when confronted with Nature. The great masters held the same doctrine, but with this difference—that, although they all saw independently, they all saw beautifully—and they learned their craft.

Mr. Manson's analysis of the art of the English portrait painters of the eighteenth century, if not wholly flattering to our national vanity, makes us think. He says: "The truth is that the successful portrait painter has no time to produce great works of art. But the reproach levelled against the British painters, of being either too much influenced by the literary interest or too susceptible to the official attitude, applies with still greater force to their French contemporaries. Largillière, Nattier, Rigaud, and even Boucher, portrayed their sitters as "classical or mythological personages." It was the fashion—almost obligatory—in a court where pomp and circumstance reigned supreme. And when Reynolds chose to be natural and unaffected, as in the case of "Nelly O'Brien" or of "Mrs. Braddell," and Gainsborough, in his portraits of his two daughters, their charm fairly sweeps us off our feet.

Full justice has been done to the English landscapists, Turner rightly having a whole chapter to himself. The book has been planned as a series of landmarks. We are taken, via Blake, through the pre-Raphaelite movement; past the peaks of Alfred Stevens and G. F. Watts, apparitions from the Italian Renaissance—at all events in their technical aspects; past Whistler—not in the least English in temper nor taste; past Burne-Jones, till we reach the once irreproachable Sargent, technically unsurpassed, yet whose lustre has already begun to dim. There is more of the stuff of enduring art in Mr. Wilson Steer's one portrait of Mrs. Raynes than in many Sargents. Sickert and Charles Keene receive their due meed of praise, and Fred Walker has been partially reinstated. Dealing with the foreign schools, we have one of the most enlightening chapters in "Corot and the Impressionists," with whom the author is in no imperfect sympathy. In this section he wisely refers the young aspirants of the

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present day, " who wish to fly before they can totter," to the consideration of Degas's " Mlle. Lola." The sculpture at the gallery, with few exceptions, lags sadly behind in interest, but is supplemented from time to time by important loans. The book ends with a chapter on Gauguin and Van Gogh.

Almost the last illustration in the book is a reproduction of Van Gogh's " Yellow Chair." If the Keeper of the Tate Gallery can induce his public to go and look at this and not believe they have been cheated out of something because there is no anecdotal interest, he will have accomplished his aim in writing his book and lead them to a sincere appreciation of painting for its own sake.

H. GRANVILLE FELL.

VICTORIA AND ALBERT MUSEUM.

REVIEW OF THE PRINCIPAL ACQUISITIONS DURING THE YEAR 1929. Illustrated. (Published under the authority of the Board of Education.) 3s.

This " Review " enumerates a very large number of interesting accessions to the Victoria and Albert Museum, though perhaps little of superlative importance. Collectors, experts, and students will of necessity wish to study this report, which covers the departments of architecture and sculpture; ceramics; engraving, illustration and design; paintings; library and book production; metalwork, textiles, and woodwork, and Indian section. It is not possible here to give an exhaustive survey of all the contents, but the following are amongst the things that will interest a wider public. The most attractive acquisitions from this point of view are amongst the sculpture, notably a very fine Cambodian " Head of a Buddha," of the tenth century, in sandstone, and a bronze group of " Shira, Uma, and Skanda," of the eleventh-century Chole Dynasty, the former purchased, the latter given by the Hon. Sir Arthur Lawley, G.C.S.I., etc. Next, a curiously intent " Diana," an Italian sixteenth-century statuette and a large chalk bust of Charles I (the former purchased by the John Webb Trust, the latter given by Mrs. Harold Lane), will be specially appreciated, as also a charming little white Vincennes porcelain figure in the well-known style of François Duquesnoy—" Il Fiammingo." Amongst acquisitions in the department of paintings are a wonderfully vigorous watercolour of " Wychwood Forest, Oxfordshire," by William Turner, of Oxford, and a fine De Wint, " In the Fen Country." The watercolour drawings also include modern accessions, such as Sir William Orpen's " The Draughtsman and his Model," and drawings by Sir D. Y. Cameron, Augustus John, etc. In the department of metalwork a fine jug of Wrotham ware, with silver-gilt mounts of 1547-1548, and a wonderful Christopher Jannitz silver Columbine cup will be most generally appreciated. The department of woodwork registers as its most important acquisition " a room of the first half of the seventeenth century removed from Haynes Grange in Bedfordshire." The room is of unusual and lofty proportions, and probably the earliest complete untouched pine room extant.

Apart from its principal interest the " Review " is enlivened by incidental references to other matters. There is, for example, in connection with the Stephenson

bequest, this reference to Richard Crosse's miniature portrait of Mrs. Siddons :—

" SIR,

I beg ten thousand pardons for not keeping my appointment yesterday. I cannot express how much I am ashamed of my rudeness, but indeed I quite forgot it till this minute—may I come at 12 today? Pray forgive me and believe me.

Your Sincere well wisher,
S. SIDDONS.

A charming spotlight on the great actress's character.

The " Review," well printed and illustrated, contains interesting statistics about the Loan Collection, the Bethnal Green accessions, and other information, including a list of more than three hundred donors, from the Queen, the Prince of Wales, the Duke of York, and Princess Louise, downwards, and of fourteen bequests of more or less importance.

A MINIATURE HISTORY OF EUROPEAN ART, by R. A. WILENSKI. (Oxford University Press.) 4s. 6d. net.

The trouble about a review of Mr. Wilenski's " Miniature History " is that the volume itself is so " miniature," xi + 76 pp. to be precise, supported by twenty-four admirably chosen illustrations, and so packed with interesting matter that any useful review is in danger of exceeding the length of the book. All we can practically do to whet the reader's appetite is to quote two short passages from his preface and conclusion which will give some idea of his viewpoint. " We are accustomed to regard the history of art as records of certain phases of man's adjustment to his environment. But what we are apt to forget is that the occasions when a generation has been adjusted to its environment have been more frequent than the occasions when it has achieved the process for itself. The history of art looked at from a sufficient height is seen, in fact, to be to a large extent the history of the use of artists by powerful individuals or organizations as instruments in the task of imposing some particular form of adjustment upon their generation."

Art—fundamentally as a means not as an end. Mr. Wilenski does not himself—apparently—quite like the conclusion into which the logic of his survey has forced him, for at the end he talks of art as an activity now " pursued for its own sake by a small group of experimenting artists," but he, nevertheless, bravely faces the issue and says :

" Socialism or another war may make it impossible for the experimenting artists and their supporters to exist. But after both groups have disappeared, Socialism, or another Ministry of Information, may one day decide to use art as an instrument for imposing its ideas on the people as a whole, as Pharaohs and Caesars and the Church have so often used it in the past. If that happens, will the artists be forthcoming? Undoubtedly—since demand creates supply."

These are his last words. In between he has discussed art from the bison at Les Eyzies, near Périgueux, to the cubist artists and the " Modern Movement."

It is a *tour de force* that has amazingly well succeeded and which we heartily recommend to every one.

H. F.

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FOREIGN REVIEW SECTION

By KINETON PARKES

THE LIFE AND TIMES OF CHARLES FOLLEN McKIM,
by CHARLES MOORE. 8vo, pp. xii + 356 + illus. 35.
(Boston and New York : Houghton Mifflin.) Cloth. \$6.

It is open to question if this form of book is the right one for the subject. It is a very readable book and full of interesting human, sociological, and artistic matter. McKim was a great architect, however, and more pictures of his buildings and on a larger page would have been a better testimonial to his powers than the somewhat laboured narrative and the trite documents supplied by the author. McKim was a great organizer and a fearless speculator. Most of his schemes arrived at their maturity by reason of the bold way in which he anticipated the collection of funds. This is a way with architects; it was McKim's distinguishing feature. A building had to be; he saw it grow with his mind's eye; he called in engineers, other architect specialists; organized a large office of draughtsmen; demanded the co-operation of painters and sculptors, furnishers and decorators. Fearless, but I should imagine fearsome, too. He managed, however, to succeed in getting the money for his schemes, or if he did not, he paid that to which he was committed out of his own pockets.

One of the results was the establishment of the American Academy at Rome, to which too much space is devoted in this book as too much time was devoted to it by McKim. But McKim scorned time and space, and he loved to fill both with travel and its results. Paris he longed for always as many American artists long for it and satisfy their longing for it until this day. Paris and Rome must be held responsible for the traditional character of the American arts until, and even after, the arrival of the skyscraper, and even for certain modifications of that pristine inspiration. McKim and his contemporaries kept back things by their academicism. When these men were given a great building to make they ran off to Europe to study the greatest building there, instead of evolving one from the inner consciousness which certainly by now must have been stirring under the new and overwhelming conditions becoming everywhere more apparent. But Chicago World's Fair, Boston Public Library, the restored White House, Columbia and Harvard Universities, scores of beautiful houses that were the products or part products of the office of McKim, Mead and White, were all derivative. It was the avowed aim of the nineteenth-century American artists that only pure Gothic and pure Classic should be followed, with a result that was only a little less, necessarily, than impure. An appendix of eleven pages consists of a list of works of McKim, Mead and White which, astonishingly, extends from 1880 to 1910, the period of the great revival of building in the United States which surfeited the American citizen with derivations. Thirty years, "inclusive," as is stated; thirteen structures on an average per year; big buildings most of them; big business! Another appendix is the "Office Roll of McKim, Mead and White," this also of eleven pages, with forty names to the page. Can this all mean art, or does it mean business? The answer seems obvious; the inspiration was of a business character rather than artistic; it was of the office rather than of the atelier. The designs

were available in the palaces of Europe as the bricks in the brickfield; the tiles in the potteries; the stone and marble in the quarries of America. The artistic powers for the decoration of the greater and even the lesser structures were to be had for a fee, those of Abbey, Sargent, Whistler, Puvis de Chavannes, Augustus St. Gaudens, Daniel Chester French, James Earle Fraser, and many another, and in some cases were made use of. Therefore it is McKim, the great organizer, the lover and earnest student of the art of the past, the friend of artists, the knowledgeable expert, not the creative artist, who emerges from these long and pious pages. During the present century the way we look on the architect has changed. The best imitator was the best architect in the nineteenth century; now, all things considered, the best architect is he who is the best innovator. McKim's successors in New York are among the great innovators. It is one of the virtues of this soberly-written and admirable account of McKim's activities that its author has not insisted on the purely artistic side of the great question of architectural styles.

L'ARCHITECTE DE CHARLES XII : Nicodème Tessin à la Cour de Louis XIV, par RAGNAR JOSEPHSON. 4to, pp. xii + 158 + plates xxxii. (Paris and Brussels : Les Editions G. van Oest.) Sewn. Francs 150.

For about a century and a half the Swedish family of Tessin added distinction to art and politics. Nicodemus Tessin the elder, born in 1615, made of the castle of Borgham one of the finest architectural features of Sweden. The new Royal Palace at Stockholm was built under King Charles XII from designs by Nicodemus the younger, who died in 1728, and his son, Count Carl Gustav Tessin, was one of the best-known figures in Europe until his death in 1770. It was Nicodemus the younger who, well-famed already, was summoned to France in 1687 and was a handsome and welcome figure at the Court of Louis XIV. His relations with the great French architects of the time were close; he was entrusted with the designs for the Louvre and other great projects. He made designs himself which have become celebrated and are still held in esteem although some of them were never carried out: the Chateau of Roissy, the Louvre, the Temple of Apollo at Versailles among them. With his work in France this book is mainly concerned, and most of the illustrations are from sketches and drawings by Tessin of these works, although there are a few of his Swedish edifices, and some, incidentally, by other great master builders. Ragnar Josephson's book includes the account of the discoveries in Stockholm and in Paris of certain Tessin documents of great value to the student of the art of architecture, and it is written in a readable style for those whose interest is not more than general.

CHATEAUX ET PALAIS POLONAIS : FANTAISIES ARCHITECTONIQUES, par STANISLAS NOAKOWSKI. Portfolio 1a. 8vo, pp. 20 + plates in monotone and colour 12. (Warsaw : Edition de l'Institute Mianowski—Palais Staszic.) Wrapper, 1928.

Stanislas Noakowski, who is the professor of architecture in the Polytechnic School of Art in Warsaw, was born at Cujanie in Poland in 1867. He studied at the academy at St. Petersburg and became a teacher at the Moscow School of Decorative Arts. These twelve studies in free wash are impressions suggested by buildings

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in Poland from early times down to last century. They convey the spirit, if not the portrait, of their subjects and are very clever in execution. The text, in French, gives some indication of the histories of the buildings from which these fantasies are derived.

LE FER FORGÉ EN FRANCE, LA RÉGENCE : Aurore, Apogée, Déclin. Œuvres gravées des anciens Maîtres, serruriers, architectes, dessinateurs et gravures, réunies et publiées par LOUIS BLANC. 4to, pp. 24 + plates 96. (Paris and Brussels : Les Editions G. van Oest.) Sewn. Francs 200. 1930.

There were great Tubal Cains in France during the eighteenth century. They ran in families, for kings and noble lords had their appointed blacksmiths and locksmiths to whom a generous subsistence was allotted and whose lives were devoted to their work with no other thought nor occupation. Louis Blanc gives a brief account of nine of these men, the greatest of their time. His text is short, but the plates include hundreds of designs. For these men were not only forgers of iron, they were also draughtsmen and designers. Some of them published books of drawings of accomplished work, or designs as suggestions for carrying out in the forge. When the Gothic period waned with its architectural decoration in stone, the crafts of the metalworkers were born. The Renaissance builders were glad to supplement tradition by the new order, not only of design, but of material. The nobles who raised the Renaissance châteaux were glad to embellish their exteriors with balconies, grilles, and gates; their interiors with staircases. The ecclesiastics were happy to adorn cathedrals and churches with screens, pulpits, and candelabra. The arts of the metalworker were in favour, to the great advancement of the arts in general. The style was classical and it was sculptural, but the classicism was newly versioned, the sculpture freshly felt; the art of iron lived and thrrove as never before. From the books of designs published by these nine great ironworkers, and from drawings left of other works, many masterpieces have been selected by Louis Blanc for the delectation of the connoisseur and the practical use of the architect. This book saves both classes from the difficulty of getting at the original drawings and, if access to them is attainable, from turning over many pages not so interesting as the designs here selected. These are the masterpieces of the respective masters—Louis Fordrin, Jacques Gabriel Huquier (the elder), Jean Lamour.

LA CÉRAMIQUE FRANÇAISE MODERNE, par MARCEL VALOTAIRE. 8vo, pp. 51 + plates xxxii. (Paris and Brussels : G. van Oest.) 1930. Sewn. Francs 18.

Marcel Valotaire reviews the progress of the craft of the potter in France throughout the last hundred years. It is a history not without honour to its makers, the individual artists, who are respectively dealt with in short memoirs, of the great State manufactory of Sèvres. In studying the sixty illustrations it becomes apparent that those pieces which have the greater tendency to modernity have been chosen, but that when all is said and done there is little that is new under the potter's hand. Tradition in ceramic is perhaps more potent than in any other craft in design, colour, and shape. The best things reproduced in the book are those in stoneware. Most of the examples are to be seen in the Paris museums.

SICILIANA AUS GRIECHISCH-RÖMISCHER ZEIT, von FERDINAND MAINZER. Cr. 8vo, pp. iv + 114 + plates xx. (Berlin : Klinkhardt and Biermann.) Sewn. Marks 5.50. 1930.

This book will be very welcome to those who have been to Sicily and felt its fascination and to those who are content or compelled to stay at home, for it is a readable book with a good deal of literary reference, and by no means a guide book. It describes very well the natural and architectural wonders of the magical island, and those who have entered the exquisite harbour of Syracuse as the sun is rising; who have heard the soft, loving tone in which the dwellers there pronounce the name of their city Syracuse, with a stress on the u, will feel that Ferdinand Mainzer has caught the spirit of the delectable place.

LES CIVILISATIONS DE L'ORIENT. Tome I : L'Orient, par RENÉ GROUSSET. 8vo, pp. 10 + 362 illus. (Paris : Les Editions G. Crès.) Sewn. 1929.

The gesture made by the initial volume of this work is generous and dignified; but by no means ponderous; it is at once scholarly and popular; it is particular, but not overburdened with detail; its illustrations are many and illuminative. It paces the paths of pre-history and history with a steady and equal stride. Its chapters do not depend for their length upon the knowledge of their author so much as upon the equal distribution of that knowledge. This ensures a just proportion and a sense of good layout of material and perspective. Among its several virtues is that the story of these civilizations of the East is told very largely from the evidences afforded by their works of art as exhibited in the museums as well as standing *in situ*. Literary sources, however, are by no means ignored. The neolithic period affords pottery, painting and drawing; Egypt, Chaldea, Assyria, sculpture in amazing variety, architecture; Persia, buildings and sculptural decorations no less notable; the Arab artist, an infinite variety of architectural decorative fancy, ceramic and metal work; a later Persian culture, exquisite painting and illumination—and with this the present volume closes.

LES CHÂTEAUX DE NORMANDIE. Tome II : Les Châteaux de la Seine-Inférieure de l'Eure et de l'Orne, by HENRY SOULANGE-BODIN. 4to, pp. 203 + plates lxxviii. (Paris and Brussels : Les Editions G. van Oest.) Sewn. Francs 250.

The sumptuous first volume of this work was reviewed in APOLLO last July. Now follows its successor, no less sumptuous. It would be difficult to say in which there are the more architectural glories; difficult to say which is the finest of them. Certainly the gardens of Sacy Limpiville are exquisite in their formal designs, the towers of Mesnières the most delightful of pepper-pots, the broken skyline and the windows of Château d'O the most picturesque; the waters of Couterne, Cany, and Chambray afford the most exquisite reflections; the four Ionic columns of La Vacherie are the last word in coldness of the French Renaissance. Of interiors, Belbeuf has a magnificent escalier with fine balustrading; Amfreville a homely salon, matched by that of Yville and the boudoir of Sacy; while the salons of Le Bourg St. Leonard and Alençon are more stately. The histories of these great houses and their architects, so well related by Henry Soulange-Bodin, are not only interesting on

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their own account; but the stories of those who inhabited them are not only history and biography, but fertile material for romantic fiction. Many of the chapters, apart from their realities, are short stories in themselves. The architectural riches of La Seine-Inférieure, l'Eure, and l'Orne are generously revealed in this finely produced work. There is a copious bibliography of the works dealing with these treasures.

HISTOIRE DE LA PEINTURE FLAMANDE, des Origines à la fin du XV^e Siècle. Tome III: La Maturité de l'Art Flamande, par FIERENS-GEVAERT et PAUL FIERENS. 4to, pp. 132 + plates lxxx. (Paris and Brussels: Les Editions G. van Oest.) Sewn. Francs 180. 1929.

This volume completes the work in three, two only of which were published at the time of the death of Fierens-Gevaert. These were reviewed in *APOLLO* in April 1929. The pious task of completion was undertaken at the request of M. van Oest by Paul Fierens, son of the author of the history, who added to his father's researches certain important ones of his own, now incorporated in the work and giving it additional value. The third volume follows the plan of the first two, and each artist is dealt with in a separate monograph, connected by a general survey into a history of the maturity of Flemish painting in the works of Dieric Bouts, Hugo van der Goes, Hans Memlinck, Gérard David, Jerome Bosch, and their associates. It is a glorious period of art; an astonishing display of virtuosity founded upon a basis prepared through long years by men who were great craftsmen rather than accomplished artists, and who in their work of illumination led up to the — at the last — sudden burgeoning of the art of painting; the creators dealt with in the first volume of this very fine history. Throughout, it was in the service of religion, and the good men who paid the artists for their work—the pious donors—have received their reward in the immortality of their portraits. It is a great art that is here dealt with; a great art in a small country, and all the more wonderful that so many men of the first importance emerged, stimulated by a sense of the expression of the beautiful that had been for so long germinating. To add to the value of the whole work, and to weld this volume with its predecessors, a bibliography of fourteen pages is given, four of which give the titles of general works on the school, and ten those of individual painters.

DAS SCHREIBER- UND DEDIKATIONSBILD IN DER DEUTSCHEN BUCHMALEREI. I Teil, bis zum Ende des XI Jahrhunderts (800-1100), von JOACHIM PROCHNO. La. 8vo, pp. xxvii + iii + plates 102. (Leipzig: B. G. Teubner.) Linen. Marks 20.

The development of the human portrait is the object of a series of volumes edited by Walter Goetz, of which this work on the pictures of the writers and dedicatees of the manuscript books of the years 800 to 1100 is the second issue. The general scheme is founded on a sound idea; the detailed method by which it is being carried out as exemplified in this volume is admirable. Joachim Prochno's powers of literary research are beyond question. No authority of importance—other than English—has been neglected; the catalogue of no collection of illuminated manuscripts of note ignored. The bibliography of the literature of the subject runs to three closely printed columns, among which such authori-

tative works as G. Swarzenski's "Die Regensburger Buchmalerei," A. Goldschmidt's "Die Deutsche Buchmalerei," A. Chroust's "Monumenta Paleographica" appear, and others by A. Delisle, V. Leroquais, and H. Martin in French. The field is a wide one and has been fairly well surveyed. The largest number of examples have been secured from manuscripts in Munich and Paris, but Bamberg, Berlin, and London have not been neglected, while Manchester has also been called upon for a contribution. The fifteen columns of the general index are largely occupied with the names of those portrayed, providing a register which was not possessed by the picture-portraits of the succeeding schools which in their earlier stages owed so much to these illuminated manuscripts. It is highly interesting and instructive to trace throughout these three hundred years the materials upon which the primitive art of the succeeding three hundred was based.

ALTE MEISTER DER BASLER KUNSTSAMMLUNG. 70 Bilder eingeleitet, erläutert von PROF. H. A. SCHMID. Cr. 8vo., pp. 24, illus. 4 + plates 64. (Zürich: Orell Füssli.) Boards. Francs 3. 1930.

A short introduction deals with the fourteenth- and fifteenth-century engravings and paintings in the Art Museum at Basle, and is followed by biographical notes of the artists and descriptions of their chief pictures. The museum is rich in examples of Holbein, who was engaged for so long as an engraver at Basle, his father having, too, worked in that city. Of the three Holbeins some thirty illustrations appear. Other painters represented are Konrad Witz, Michael Pacher, Mathias Grünewald, Hans Baldung, and Niklaus Manuel Deutsch, a very charming master.

GOTISCHE BILDWERKE DER DEUTSCHEN SCHWEIZ, 1220-1440, von I. FUTTERER. Large 8vo, pp. 206 + illus. 330. (Augsburg: Benno Filser Verlag.) 1930. Linen. Marks 39.

This is a painstaking and in some ways a painful book. It is an exhaustive survey of the art work of 200 years as produced for ecclesiastical purposes in German Switzerland. Some of it is grotesque; not intentionally so, but naively so. Many of the figures are not far removed from the puppet stage; many of them look like waxworks. There is no trace of sophistication throughout the volume; the intensity of feeling everywhere apparent is due to a simple religious zeal, instigated either by joy or sorrow, but not by art. It is art engaged in the expression of religious emotion; not religious emotion exploited on behalf of art. Very often there is good craftsmanship which is certainly needed in order to compensate for the deficiencies of form and imagination. After a brief foreword in which the geography of the region is dealt with, a district including four archdeaconries, the text consists of a running commentary on the illustrations. These are arranged in groups according to subject, and there are large groups comprising the "Throned and Standing Mother," "The Saints," "Jesus and John," "Pieta," "The Crucifixion," "The Holy Birth" and "The Grave." There is an iconographic index. Where the figure subject is used architecturally there is a marked improvement in the art, and where there is carving used purely as decoration the best work emerges. Most of the carving is wood, often

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with colour, but there is also a good representation of stone work, often very stiff, and in the figures debased by the habit of the craftsmen of depicting a smile, or on the other hand a look of woe, both amusing rather than impressive. This 200-year period was concerned essentially with a debased form of Gothic sculpture, found also in other and widely distributed areas, but condensed in this somewhat restricted one to a surfeit. Of the value to sculptural history of this carefully prepared volume there is not the slightest doubt, and the author is to be praised for the assiduity with which he has pursued a somewhat unthankful though, indeed, important subject.

DIE BAUPLASTIK VON WLADIMIR-SSUSDAL : RUSSISCHE ROMANIK, von FANNINA W. HALLE. Large 4to, pp. 84, illus. 13 + plates 70 + map. (Berlin : Verlag Ernst Wasmuth.) Linen gilt. Marks 70.

This is a handsomely printed volume on fine paper with first-class illustrations, those in the text being gummed to the page. It is further a volume of laborious research; it is thorough and final, for the subject has been treated in a masterly way once and for all. The map shows the geography of the subject; the middle of European Russia with the city of Wladimir as the centre, Ssudal quite near, Moscow and Smolensk not so far away; an immense country of low land and great rivers and their tributaries, the Oka and the Volga. The inhabitants are craftsmen, for the land is not good for agriculture. They supply Russia with ikons and other craftwork and with many implements of industry and apparel. Wladimir is an archiepiscopal see of the Greek Orthodox Church and there are two restored cathedrals, which together with several churches date from the twelfth century, the date of the foundation of the city. In Wladimir, Ssudal, Pokrov, Jurjew-Polskij and other towns are found the characteristic round towers for the bells, bell-founding being an industry of the country, and a bell-tower necessary in a widespread area but little populated. These towers, with their long, vertical windows, are heavily laden with carved decoration in most cases, although the St. Mary Cathedral of Wladimir is an exception being, indeed, quite plain, and Pokrov is but little decorated. Plate after plate reveals, however, a peculiar application of isolated motives, both animal and plant, stuck on and around the windows and cornices; sometimes they are replaced by saints and angels, and corbels and other architectural accessories are laboured with similar primitive ornament, falling of its own accord into quite an ordered design. The frescoes in the churches are less decorative and more naturalistic, revealing a fairly advanced form of art which may be due to later periods. It is the sculpture, however, ornamental, as already mentioned, and human and divine, and its abundance in these churches that is so striking. It reveals in its generosity a quite far-eastern appearance; whole walls being carved with panelled figures, whole doorways, including all their members and surroundings, being entirely devoted to sculpture. It is this richness of carved figure and ornament that gives to the book its immense interest and importance. This sculpture seems to indicate an almost spontaneous outburst of plastic enthusiasm in this region; while some of the details definitely suggest a style-origin derived from an Asiatic source far beyond that of Byzantium. It is refreshing to

find from the reproductions of present-day photographs that these cathedrals and churches are in splendid condition, and in most cases these sculptures appear to be as good as when first made and, indeed, improved by time. The architectural form problem is interestingly treated side by side with that of the sculpture. It was a high form of culture which animated the inhabitants of this country and this apparently persists down to the present day, and it is in a highly cultured way that this book has been conceived and carried to its conclusion.

LA PEINTURE INDÉPENDANTE EN FRANCE. Tome 2
De Matisse à Segonzac, par ADOLPHE BASLE et CHARLES KUNSTLER. Pott 4to, pp. 112 + plates lxxii. (Paris : Les Editions G. Crès.) 1929. Sewn. Francs 35.

The first part of this study dealing with the men from Monet to Bonnard was noticed in APOLLO last December, and the completion of the work is to be welcomed. The whole is not a history of impressionism and post-expressionism so much as a series of interesting notes on the newer painters. It is by no means comprehensive, and while it deals with painting in France, slight as it is, it does not deal with the painting of France in particular. The work claims too much and omits too much; the first part claims Picasso, Mary Cassatt, Van Gogh, which names greatly strengthen the suggested school of the period; the second, Modigliani, Van Dongen and Per Krogh, lesser names, still important, but still not French. There are in both volumes others, and all are placed in the same omnibus as representative of their period. This second part sketches the revolution of Cézanne; les Fauves, usefully as categorizing them; Rouault and expressionism; Picasso and cubism; the new realism and classicism; and concludes with "La Peinture multinationale, ou l'Ecole de Paris," and so secures its *raison d'être*.

CARLO FONTANA und die Architektur des Römischen Spätbarocks, von EDUARD COUDENHOVE-ERTHAL. Large 8vo, pp. 158, illus. 58 + plates 48. (Wien : Verlag von Anton Schroll.) Sewn. £2 2s.

In the sixteenth and seventeenth centuries the name of Fontana was well known in Rome. There were painters and there were architects, among the latter the celebrated Domenico, who died in 1607, and his brother Giovanni; others still of but little note, but a direct connection with Domenico is Carlo, who completed his apprenticeship about 1667 at the time of the death of Pope Alexander VII, worked for the following ten years for Popes Clement IX and X and then until 1700 with Innocent XII, practically completing his career under Clement XI in 1714. He worked mainly in Rome, but there were certain considerable buildings in other places in Europe due to him at Dresden and Lechtenstein, and there was the Spanish Jesuit Church of Loyola, a good example with its fine dome. Carlo Fontana was ambitious as to domes, and his design for building a great domed church within the Colosseum ruins is interesting; the twin Churches of St. Maria in Monte Santo and St. Maria dei Miracoli are somewhat squat, but the churches themselves are small and good. His palaces and fountains are restrained and his interior decoration is richly sculptural as well as architectural, the high altar of St. Maria Transpontina being the most ornate. He made many designs for grave memorials,

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triumphal arches and bridges which are not particularly attractive, partaking of the style which led to the eighteenth-century decadence. The book is a welcome addition to the literature of the Baroque.

ITALIAN EX LIBRIS (GLI EX LIBRIS ITALIANI). Guida del Raccolitore. By JACOPO GELLI. Second edition enlarged. 1,234 illustrations. (Milan: Ulrico Hoepli. Libraio Editore di S.M. il Re d'Italia.) 1930. Lire 48.

Few subjects can be more interesting for the collector than that of book plates; they have their individual side, expressing the aims of the book collector, and are often of great artistic merit in themselves. The old Ex Libris, as we see in this volume, are often too minutely pictorial, as with the charming view of Venice, with the Salute church framed under a bridge, of 1780; but with the revival of "Xilografia" (wood-engraving) in Italy under Adolfo de Karolis, stronger design appears, and was carried forward by his pupils and followers, among whom may be mentioned specially Antonio Moroni; Francesco Nonni, whose work in "Xilografia," published at Faenza, has made its mark in modern wood-engraving; Bruno da Osimo (Marsili); the group of artists who worked under Cozzani for "L'Eroica," and Giulio Cisari, of Milan, whose work on "Xilografia," as well as his own designs, are a precious material in this subject.

Richly illustrated and arranged alphabetically under collectors, preceded by those delightful mottoes which often give the soul of the Ex Libris, this volume is a delightful contribution to the subject. Of course, in many cases the Ex Libris is very properly the shield and arms of the possessor; but the original design is frequent and more interesting. De Karolis himself, as artist, appears in his own book-plate and that of Lina de Karolis. Giulio Cisari has made his own and that of his sister Bianca—a rich design this last; Francesco Nonni has his own with a figure, headless, between two columns, and the motto, "Tutto passa"; the editor of this book, Ulrico Hoepli, has two rich plates, beautiful in the spacing of black-and-white, for his famous collection of old books; Alberto Martini's plate is original, and he has designed that of his friend and admirer, Vittorio Pica; while, for strong treatment of the black, I would point out the Ex Libris designed by Rodina for Comm. Goria Gatti, of Turin. To the lover of Ex Libris this book is full of inspiration.

S. B.

DIE LUBECKISCHE STEINSKULPTUR an ersten Hälfte des 15. Jahrhunderts. (Max Schmidt-Römhild, Lübeck.) (No price.)

This is a detailed account of the stone sculpture of the Lübeck school, including a history of Johannes Jungt and the school in general and its individual examples in the Burgkirche, the Marienkirche at Lübeck, the painted crucifixion reliefs at Anklam, Ratzeburg, Schwerin, and Lübeck; the Darsowaltar and the Cycle in the Bergenfahrer Chapel of the Marienkirche; the Niedendorf Cycle; the Mölln Altar, and related works; the Lettner figures, and the Brigittenbild in Vadstena, and the Font at Ratzeburg.

The volume is the ninth of Veröffentlichungen zur Geschichte der freien und Hansestadt Lübeck. Edited by the State Archives of Lübeck.

LITTLE BOOKS ON ASIATIC ART. Vol. I—Southern Indian Bronzes (First Series). Vol. II—The Art of Java. Vol. III—Indian Architecture. By O. C. GANGOLY, Editor of "Rupam," Calcutta. (Manager, "Rupam," 6 Old Post Office St.) Prices: Vol. I, Rs. 2/8. Vol. II, Rs. 4/8. Vol. III, Rs. 3/8.

These "Little Books on Asiatic Art," by the well-known editor of the Indian Art Magazine, "Rupam," promise exceedingly well, judging by the first three volumes. In format they are convenient, the illustrations are excellent, and the text could hardly be better except in several minor respects. We would not even draw attention to them in the ordinary way of reviewing, but the idea of the series is so admirable and deserving of the widest possible publicity that it seems a pity its realization should be spoilt by minor blemishes. The author must therefore take the following criticisms only as friendly advice. First of all the text needs revision by an Englishman, because the author's English is frequently disfigured by minor mistakes, e.g. one does not "find images in bronzes"; one does not speak of "many interesting scopes," nor of "the young man in his bridal dress." When he says "the Hinduism of Java is mainly, though not chiefly, Saivaite," he means "though not necessarily Saivaite," at least this is what one surmises. Again one cannot speak of the "remains" of "vestiges," and so forth. Secondly, the general plan, format and make-up, as well as the price, show that the series is intended for the "general reader," and if "Rupam" could arrange for European and American agents, we think it would command quite a considerable sale provided Mr. Gangoly would consent to eliminate as many Indian words as possible, or if that be inadvisable, then at least to add an alphabetical glossary of Indian terms to each volume. At present he adopts a method without logic, for sometimes the Indian words appear with English translation in brackets, sometimes the procedure is reversed, and often the Indian words appear with or without translation, in heavy black type, for no reason that is evident. Even the translations do not always agree; for example, the "garva grika" is called, on page twelve of the "Indian Architecture," a "square cell," and on page fourteen a "cubicle cell," whatever that may mean; in "The Art of Java" the "garva grika" is spelt in one word and explained, in brackets, as "sanctum." But the frequent introduction of Hindu terminology in the text, even where it could be avoided, makes the reading unnecessarily hard for the lay public for whom the series appears to be intended in the first instance.

All these faults are of a minor nature and remediable without much difficulty. In all other respects the three volumes are delightful. They should go far to disabuse us benighted Westerners of the idea that Western Art is superior to that of the East. The "Saiva Devotee" (Pl. XIV) of "Southern Indian Bronzes," the "Head of a Monk" (Pl. XVII), neither of which have any Eastern extravagance to disturb our prejudices, should be sufficient proof in respect of sculpture; and as regards architecture, the "Chamdi Mendut" (Pl. VIII) in Java, and the "Gupta Temple" at Sanchi (Pl. XXIV) should impress even those to whom the sculptured architecture of the East is altogether too exuberant.

Amongst other volumes already published we note one on Mussalman Calligraphy and Chinese Sculpture, and amongst those in preparation "the Art of Cambodia," the "Art of Siam," and "Javanese Bronzes" promise to be of special interest.

CAMILLE PISSARRO (1830-1903)

100th ANNIVERSARY, JULY 10, 1930

By DR. FRITZ NEUGASS



L'AVENUE DE L'OPÉRA IN WINTER

By Camille Pissarro

WHEN Camille Pissarro came to Paris in 1855, at the age of twenty-five, he already had the great desire to become a painter. Born at St. Thomas in the Antilles, of Jewish-Creole parents, he had already shown signs of his talent while still a child of twelve and was living in Paris.

When he attained the age of seventeen he returned home, where, according to his father's wishes, he was to take over the family business. But after having remained there for five years he ran away and went with the Danish painter Fritz Melbye to Caracas. His father being anxious about his son's future, decided that the best thing would be to help him on his newly chosen path; and so the young man returned to Paris. He returned at a time when the older forms of painting were being changed, chiefly by the influence exercised by Courbet. The works of nearly all the prominent artists of the day were exposed at the Universal Exhibition which was then taking place; Courbet had a pavilion of his own where forty or more of his paintings were to be seen. This show of conventional art did not affect Pissarro very much. The only two who had any effect at all were Corot and Courbet. The influence exercised by these two on Pissarro was, however, too strong to be easily thrown off by his receptive nature and later proved to be a factor which somewhat obscured the unity of his work. The reason for this becomes more clear when we take into consideration the fact that all the later impressionists worked on the same programme, sought to attain

the same ideals; in short, they sacrificed personality for the sake of true-to-nature impressions. Pissarro often visited Corot, whose style he had taken as a model, and listened to the master's words of advice. He also had another friend in Anton Melbye (the brother of Fritz Melbye), who gave him much useful technical advice. Besides this, he also attended several academies where he was able to work with models. These institutions, however, were soon forsaken by him and he took Paris and its surroundings as his studio. In 1859 he was hung for the first time in the "Salon." He was later refused, once in 1861 and again in 1863. In this latter year we had the famous "Salon des Réfusés," with works from Manet, Whistler, Jongkind and Fantin-Latour, and in them we see the first signs of a new epoch. Next year three of Pissarro's pictures were favourably received by the critics and he again had the honour of being accepted for the "Salon."

At this period he was entirely under the influence of his teachers, although his technical treatment had become much freer. His palette was still dark and gloomy and his pictures were mostly melancholy landscapes. Very soon we see that the influence of Corot began to dwindle, whereas that of Courbet became much stronger. Manet's "Olympia" appeared, which had a great success among the younger generation. During the winter they started the famous Friday evening meetings in the Café Guérbois, where the young painters met and discussed their points of view. In this way they prepared the great change which was to come about.

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This circle—composed of Manet, Zola, Cézanne, Bazille, Fantin-Latour, Degas and Pissarro—formed the seed from which was destined to spring the new Impressionism. The great revolution thus planned was to be a long one—twenty-five years of bitter fighting; think what a martyrdom they had to suffer before the jeers and misunderstanding of an unfeeling public were quelled and before buyers and collectors began to show some signs of interest.

Pissarro's pictures now took on a new aspect, an aspect unknown to Corot's generation—and this was?—a greater sense of feeling.

This change—brought about by men like Pissarro, Sisley, Renoir, and Monet—was not a new type of technique but a new mentality and sensibility. Their pictures were no longer fairy-tales but—Reality.

In 1868, Pissarro was living in Louveciennes; his pictures were not thought much of, and most of them were disposed of for twenty or thirty francs. During the war of 1870 he fled to England and his studio was occupied by the Germans. In England he and Monet worked together for some time. They went often to the National Gallery where they discovered the works of Turner and Constable, which they very much admired. While still in London they met Durand-Ruel, a well-known Parisian art dealer, who afterwards became their most enthusiastic defender and champion. Pissarro returned to Louveciennes after the war, only to find his studio empty and few works remained by which we are able to follow his development. From now on he began to animate his pictures; we find people in the street and peasants working in the fields. Besides these changes there was another—the social tendency. Courbet and Millet also had this tendency, but with them it was nothing more or less than party politics. Pissarro represented his peasants in the simplest of attitudes and, it is noteworthy, not in the form of chief motives, but as figures entirely dependent upon the landscape. Pissarro moved to Pontoise in



VUE DE ROUEN

By Camille Pissarro

1872. The impressions received in England now began to take form and several of his landscapes remind one strongly of Constable. In 1873 he met Cézanne and the influence they had on each other is very clearly seen. Cézanne's palette becomes clearer and Pissarro adopts a firmer touch, employing the blue and green tones so much used by Cézanne; his habitual light and shade effects disappear and are substituted by compositions in full light. The young group drew great attention in 1874 by protesting against the decision of the jury. Their protestation took the form of an exhibition which let forth a storm of spiteful criticism, being regarded as a manifestation of independence. The result of this skirmish was that during the next few years it was quite impossible to sell anything. Several exhibitions were given for them by Durand-Ruel, inevitably followed by a flood of invective from the Press. However, things brightened in 1881 and some few buyers were found. Huysmans, the critic, wrote: "Pissarro and Manet are at last victorious in this terrible battle." In 1883, Pissarro started a fine series of street scenes. Then he began to occupy himself with other problems. The research made by Chevreul on colour contrast had caused Seurat to put theory to practice. Pissarro made friends with him and soon became quite enthusiastic about these new ideas. His friends called him a traitor to their cause; Monet threatened to break with him and Renoir used to greet him with an ironical "Bonjour, Seurat." And in fact his pictures could hardly be distinguished from those by Seurat. Buyers became rarer and Durand-Ruel advised him not to continue with this fad. He soon abandoned these ideas and returned to his former style. Nevertheless, this experiment had one good result—his palette became brighter. By 1892 all resistance was quite broken; his exhibitions met with the greatest applause and success. But in the meanwhile Pissarro had grown old; he was now sixty years of age and his whole life had been one bitter struggle. During the last ten years of his life he produced his most beautiful



EFFET DE NEIGE

By Camille Pissarro

Camille Pissarro (1830-1903)

works; for example, "L'Avenue de l'Opéra," "La Rue de Rivoli," "Le Pont Neuf," etc. He was no longer able to work in the open owing to eye trouble, and because of this he used to work at a window. This accounts for the similarity of his motives at this period. Pissarro was ten years older than most of his brother painters, but he made no use of this start, his development starting comparatively late. He never became the leader of his time,

his incitement coming always from other sources. His great point was the vivacity with which he treated given forms. His nature was of an impressionable and receptive kind; he was not solely a reproducer of objects, but had the gift of lending his subjects a really spiritual depth, and this was a quality possessed only by him in the world of impressionist painting.

TOMA ROSANDIĆ AND YUGOSLAV SCULPTURE

By KINETON PARKES

THE Yugoslav Exhibition of pictures and sculpture at the Tate Gallery was a remarkable revelation and a potent incentive. To realize in England the existence of two such sculptors as Meštrović and Rosandić is something. This has been done for at least ten years, but the realization of the school of which they are the heads is an outstanding event of the utmost importance. It is true to say that the disciples of these two men are worthy, and in certain cases the approach to the masters is significant. Meštrović and Rosandić are the inspirers of this section of the Slav art manifestation. A good deal of the pristine work of Rosandić was destroyed during the war, but enough of it is left to form the basis of a critical judgment. Since the war he has worked so hard that there is now to his credit additional works of the first importance, and as he was born in 1878 he may be looked upon as a senior among the European sculptors.

His most extensive work is the Petrovinić mausoleum on the Island of Brač, opposite Spalato, his birthplace. On this he lavished all the resources of his talents as a sculptor and, in addition, functioned as architect. Some of his finest carving is to be found in this beautifully detailed structure, and this alone stands as a monument to his powers and the joy he has in his work.

As a carver and modeller of isolated pieces he is known to a much wider world, however, and at the Yugoslav Exhibition no less than seventeen were shown, including bronzes and studies in marble and wood.

There is no doubt that Rosandić stands out conspicuously as a wood sculptor. There are other great Slav wood sculptors, like Konenkov of Russia, and Bilek of Czechoslovakia, and Rosandić is a member of the select band. Like most of the artists in wood, he has chosen to make representations of Christ in statues and in groups. An example of the latter shown in London



LA BELLE-MÈRE (wood panel)

By Toma Rosandić

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LANGUOR (carved wood torso)

By Toma Rosandić

was the magnificent oblong Pietà panel for Brač; his "Ecce Homo" illustrates his idea of the Christ on the Cross, attenuated and realistically suffering. The extreme verticality of his statues is also illustrated in "The Shepherd Boy," in which is seen his tendency towards the cutting away of most of the material of the trunk out of which the subject is hewn. In the vigorous but placid female torso known as "Languor," the figure is completely detached from the block and might be mistaken for modelling in bronze, for even the tooled surface might very well be imitated in clay with the spatula. This surface technique is characteristic; perhaps a little monotonous; it loses in variety, but by no means detracts from beauty; it loses, however, quite definitely the vigour of the direct and subjective attack of the chisel. How plastic is Rosandić's spirit may be estimated from the fine head of his wife. Carved in wood, it is yet of a definitely modelled character, and this is seen also in the standing nude of a young woman, and "La Pucelle." The latter, however, maintains the character of the wood trunk from which it was evoked. It has lost little through cutting, and it introduces that pleasing touch of decoration in hair and drapery that the increasing school of English carvers in wood have not been slow in imitating.

This decorative aspect is followed by Rosandić in his wood reliefs, which are an important part of his work. In the long, upright panel called "Youth," a charming design, the hair and the drapery are so treated, and even more so in the relief "La Belle-Mère," in which definite

Slav peasant decorative pattern finds an appropriate place. There is a great deal of the great craftsman in Rosandić. He is proud of the fact, and should be prouder still of the indubitable fact that he can raise on his craftsmanship high forms of pure art. He is not an investigator into form; he has his own and his nation's form and forms, and his own and his nation's spirit; less passionately than his confrère Městrovic, but still strongly held. His sculpture has, very definitely, his individualistic type which he has imposed upon the Slav generic type; in the figures of the Petrinović chapel generalism, as he has tried to make them in accordance with the purpose they serve, this individualism is not overcome. In the single pieces, such as "Abundance," and the simple groups,



LA PUCELLE (carved wood figure)

By Toma Rosandić

such as "Mother and Son," the Slav type comes out strongly, and in no case more emphatically than in the fine, virile, wood statue, "Putting the Weight." It is interesting to note that Rosandić remains truer to type when carving than when modelling; a matter of the greatest sculptural significance.



RENOIR AND THE POST-IMPRESSIONISTS

By HERBERT FURST

“RENOIR and the Post-impressionists” is the rather regrettable title of this exhibition at the Lefèvre Galleries—regrettable for reasons that shall presently be explained. Meanwhile it has served to attract the attention of the connoisseur. There are twenty pictures in all and nearly every one of them is of historical importance, has been described and discussed,

It must be confessed that writers are responsible, to some extent, for this state of affairs. Their articles teem with terms used in a special technical sense, such as atmosphere, volume, solidity, recession, design, significant form, and what not, and inducing the reader to believe that the subject-matter of a work of art is irrelevant, is merely a “jumping-off board,” and does not



“FEMME NUE SE
COIFFANT”

By Renoir

At Messrs. Alex. Reid and
Lefèvre's Gallery

and in some cases also exhibited again and again, if not in England, at least abroad. The mere mention of the titles would therefore be sufficient to inform the initiated as to the calibre of this remarkable show; they will need no writer, at this date, to explain it to them. But this is where the regrettable part of the title comes in: “give a dog a bad name. . .” There can be no doubt that all “isms” deter the “man in the street”—the general public. There is about the suffix a kind of scientific and abstruse flavour, which convinces the “ordinary person” that, knowing nothing about art, as he is fond of telling one, he knows beforehand that he will not like it.

really signify. Properly understood, and it is not always so appreciated by all writers, this is true enough, but how is the public, who is first and foremost attracted by subject-matter, to understand this.

There is, perhaps, no modern painter better calculated to give the spectator the right understanding of art than Renoir.

Renoir in all his long life was interested in subject-matter, and his best pictures are precisely those in which he found the subject of the greatest interest.

Renoir loved woman and child. Chance, destiny, call it what you will, threw him into the vortex of the

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PORTRAIT DE MONSIEUR MAXIME
DETHOMAS AU BAL DE L'OPÉRA

By Toulouse-Lautrec

At Messrs. Alex. Reid & Lefèvre's Gallery

Impressionist movement and determined the way in which his love should find expression. But to say that he was not interested in his subject-matter, that he was only concerned with the technicalities of painting, is to fly in the face of the best documentary evidence one can demand—his own pictures.

Examine here in this exhibition carefully the "Madame Renoir allaitant son Enfant" and you will find it full of "statements" which have little to do with impressionist painting, but everything with subject-matter. There are details in this picture, such as the occupation of the mother, the action of the infant's fingers and toes, or the hairs of Madame's eyelashes, or the tying of her shoe-laces—details which are drawn minutely, not painted, and clearly show that the artist was in love with every aspect of his sitters. Out of this love grew the desire to paint this "subject," to give it its—in the originals so palpable—solidity of form, subtlety of colour and suitability of setting. Renoir loved the woman-animal, the actual or potential mother, throughout his life. Ten years after this picture, Renoir, painting the "Femme nue à sa toilette," a picture known as "la perle" and, more appropriately also "La Boulangère," still remains true to this,

his ideal. It is one of the most beautiful paintings of the feminine nude in the world. But how has it become so? Because the artist loved in the first place woman's body, not colourmen's pigments, or scientists' theories of light. The whole picture by its design—and how beautifully is it not designed by its forms, and how vitally solid are they not rendered by its colour orchestration—tells of the artist's "carnal" delight. He did not find woman, as did Degas, "en général laide," nor was his conception of womanhood complicated by her psychology. And the more his genius matured the more clearly is his ideal expressed in subject as well as in treatment. If we apply this test to his other pictures here, or elsewhere for that matter, we find it answers in the same way. The portrait of Mme. Henriot, known as "La Source" (of 1877-78)—see the illustration on the cover—has apparently more spirituality, is less "carnal." There is more of the detached intellect in it. Classical ideals—the Ingres-Delacroix conflict obsessed all the painters of the period—are behind its design; also the objectivity of the Impressionist; but "La Source" is still primarily a living woman and not a coloured statue. "L'Enfant à l'arrosoir" (of 1876) is a still earlier picture, still more objective, but his attention, divided between subject and setting, seems here to have betrayed him into a certain weakness in drawing as well as in design. Compare with this—in spite of its red notes—"cool" picture the "Femme nue se coiffant" (of 1905) (see illustration on p. 69), and you notice how his sensual delight comes out in the colour-scheme and treatment, which, nevertheless, already shows signs of physical incapacities—the artist was eventually crippled by rheumatism. Again,



"L'OFFRANDE"

By Gauguin

At Messrs. Alex. Reid & Lefèvre's Gallery

Renoir and the Post-Impressionists



"LE VASE DE JARDIN"

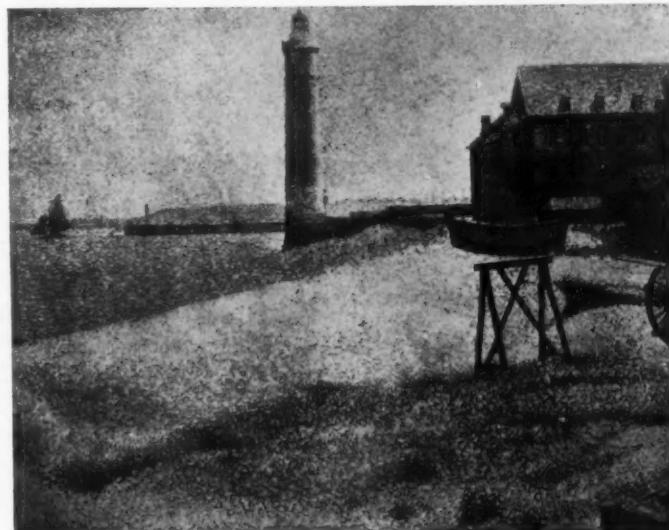
By Cézanne

At Messrs. Alex. Reid & Lefèvre's Gallery

in the "Baigneuses"—here ascribed to the period of the very differently painted "Madame Renoir allaitant son enfant" and the "Femme à l'éventail," namely, 1885-1886*—he is doing precisely what Cézanne wished to do: "to remodel Nature on Poussin." But Cézanne thought in his pictures of somewhat similar subject-matter more of Poussin than does Renoir. These "Baigneuses" are girls disporting themselves in the open air and not merely "figures in a landscape." Classical in intention, carefully considered in abstract design though it may be, it is yet a painting with quite obvious "subject" interest, in which the abstract elements of art have perhaps even detracted from its success, because Renoir was not by nature an intellectual artist or "even a decorator." And now we come to the point: the man in the street who may dislike the type of woman that Renoir so obviously admired, and therefore dismisses Renoir as an artist, deprives himself of a great deal of pleasure,

* Meier Greefe gives it to 1897—which seems more probable.

but his logic of appreciation differs in nowise from that of the painter; they are both *primarily* interested in subject-matter. He has no need therefore to be ashamed of his ignorance of the *secondary* matter, the expression of this pleasure through art, which concerns the artist. The truth of this viewpoint may be seen here also in another masterpiece, namely, in Toulouse-Lautrec's "Portrait de Monsieur Maxime Dethomas au Bal de l'Opéra" (see illustration on p. 70). It is lovely in colour and in drawing—Toulouse-Lautrec, unlike Renoir, approaches his art as a draughtsman rather than as a painter—but its æsthetical qualities are the direct result of the artist's interest in his subject. The contour-line of the man's profile from the top of the *chapeau claque* down to the hand by the table edge quivers with life. If the spectator begins by realizing the vitality of the subject he will end with the appreciation of its æsthetical significance. Once more we find the subject-matter in Gauguin's "L'offrande" (see illustration on p. 70), the true *raison d'être* of the painting—Gauguin sought mental and physical health amongst the primitive people of Tahiti. His art was his means of expressing the—albeit imagined—beauty of their primitiveness. If we now admire his ideas of colour and design more than his subject-matter, that may be his fault; it was certainly not his intention. Post-impressionist though he has been posthumously called, Gauguin, like Van Gogh, and even the, outside his art, philistine Cézanne, was essentially a Romantic. The Romanticism of Van Gogh may be studied here in the "Zinnias," and



"L'ÎLE DE LA GRANDE JATTE"

By Seurat

At Messrs. Alex. Reid & Lefèvre's Gallery

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especially in the "grip" of the pollard willows that line "La Route." His interesting portrait of the late Alexander Reid looks strangely like another's imitation of the technique with which he painted his own portrait—now to be seen at the Leicester Gallery. But that even Cézanne was tinged with Romanticism may be seen in the astonishing "calligraphy" of his "Le Vase de Jardin" (see illustration on p. 71), and still more in the beautiful and quite "unreal" colours of the "Deux Baigneuses." However, the public's refusal of Cézanne—the two portraits here hardly encourage general appreciation—is understandable; he is essentially

a painter's painter, whose main interest was in art as such; in the means rather than the end. And much the same also applies to the "Neo-impressionist" Seurat, the originator of that purely technical system of painting with dots of pure colour. His "Andromède," a copy from Ingres' picture, is a technical exercise, but "L'Île de la Grande Jatte" (see illustration on p. 71) is a good picture of its kind, better perhaps in some respects than its more famous namesake.

But—Renoir—Renoir is the *clou* of this exhibition, which even the "Man in the street" should on no account miss.

COROT AT VEYRE-MONTON

By OSBERT H. BARNARD



ENVIRONS DE VEYRE-MONTON

Gouache by Corot

In the collection of M. Alfred Poret

THE recent publication of Mr. Rienaecker's book, "The Paintings and Drawings of Corot in the Artist's Private Collection" (Halton and Truscott Smith, 1929), has revealed the existence of a large and most important series of landscape studies (over 1,500 in number) painted in an "opaque, dry and brittle medium, similar to gouache, known as *détrempe*." The great majority of these sketches are on paper, but a few are on soft leather and canvas. Almost all have inscriptions written in pencil on the back in the artist's hand, recording the place and circumstances in which they were painted, while a few are dated, the dates ranging from 1830 to 1872.

For the sake of brevity and clearness this collection described by Mr. Rienaecker is here referred to as "the Poret collection," by which name it is usually known.

An article by M. Pierre Ladoué in "L'Art et les Artistes" (December 1928) first called attention to a very remarkable series of fourteen landscapes by Corot in the collection of M. Perreau-Pradier. These are also executed in *détrempe*, but on small panes of glass. They are drawn in reverse, and are intended to be looked at through the thickness of the glass, like the "glass-colour-prints" of the eighteenth century. Each one has stuck on the front a small slip of paper with an inscription in pen-and-ink, similar to those in pencil on the backs of the *détrempe*s in the Poret collection. Thirteen of these sketches are views in the neighbourhood of Veyre-Monton, in the Puy-de-Dôme, the fourteenth is inscribed "Environs de Morteymont."

In the inscriptions on several of the *détrempe*s in the Poret collection, Corot laments his lack of paper.

Corot at Veyre-Monton



ENVIRONS DE VEYRE-MONTON

Gouache by Corot

In the collection of M. Alfred Pernet

On one (Rienaecker 809) he states that he has run right out and is forced to use a damaged piece. No doubt, while at Veyre-Monton his stock of suitable paper gave out and he was unable to obtain further supplies, for the inscriptions on two of the paintings on glass show that this unusual material was used from necessity, not from choice. "C'est une chance d'avoir trouvé un vitrier sans quoi pas moyen de peindre," he wrote on one, and on another, "Chouette j'ai trouvé un moyen il peut aller se promener avec ses deux francs par vitre." Evidently, Corot had each sheet of glass cut into eight, as one of the sketches bears the inscription, "Bon Dieu que je suis maladroit je viens de casser encore une vitre cinq sous de fichus."

It is interesting to note that in the Pernet collection there are four views in the neighbourhood of Veyre-Monton. These are very similar in style and technique to M. Perreau-Pradier's sketches, and were almost certainly executed at the same time.

Unfortunately, none of the views of Veyre-Monton, in either collection, are dated. A study of Robaut's monumental "Œuvre de Corot" shows how the artist developed his style, in pictures intended for sale, in accordance with the demands of the market. On the other hand, in these sketches done for himself alone Corot changed his style but little in a period of over forty years. In all these *détrempe*s the artist has retained a youthful freshness and simplicity which is in great part lost in his more ambitious later work.

On considerations of style, therefore, it is difficult to suggest even an approximate date for the Veyre-Monton sketches. A clue, however, may be given by Corot's references, quoted below, to his pipe Josephine. The date thus suggested, 1834 or thereabouts, is certainly not incompatible with the bold and

simple style of these landscapes, though they might equally well be ten years later. It is, of course, quite possible that Corot gave the name Josephine to several different pipes.

There is a marked similarity between the inscriptions on these sketches on glass and those on the *détrempe*s in the Pernet collection. On one of M. Perreau-Pradier's Corot wrote "Maintenant que j'ai réussi je suis content de moi aussi je vais fumer Josephine." Corot also mentions Josephine on two of the sketches in the Pernet collection. On one, a chalk drawing dated "Rome, 1834" (Rienaecker 1925), he wrote, "Allons bon j'ai encore oublié Josephine n'allez pas croire que c'est une femme non c'est ma pipe ma préférée heureusement que j'ai Célestine . . ." On another, a view in *détrempe* near Sotteville (Rienaecker 1237), he describes at length his joy at having sold a picture for three hundred francs, and ends "Je serai fort contre le bonheur comme dans la souffrance allons fumons Josephine." An even closer parallel is found on another *détrempe* (Rienaecker 1018) on which Corot has written "Je suis content de moi c'est réussi comme ton et ça sort de l'ordinaire c'est pour moi j'ai bien gagné de fumer une pipe même deux."

Corot's love of Nature, shown in the inscription on one of M. Perreau-Pradier's sketches, "La nature a pour moi un charme toujours nouveau," is repeatedly revealed in the notes on the *détrempe*s in the Pernet collection. On one of these (Rienaecker 1006) he has written, "Les champs ont toujours pour moi des charmes nouveaux . . ."; on another (Rienaecker 142), "Je me sens rêveur devant la nature que j'aime tant"; and again (Rienaecker 626), "Je ne vois rien de plus beau que la nature."

Mr. Rienaecker has called attention, in his introductory



ENVIRONS DE VEYRE-MONTON

Gouache by Corot

In the collection of M. Alfred Pernet

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essay, to the large number of *détrempe*s in the Poret collection in which the inscription ends "pour moi," showing that Corot preserved these sketches for himself; while in a few cases the artist has stated emphatically that they were intended for his own eyes alone. Similarly, on one of M. Perreau-Pradier's views he wrote, "Allons bon j'ai mis mon nom à l'envers heureusement que c'est pour moi." The artist had forgotten that, since the painting was intended to be seen through the thickness of the glass, the signature should be written in reverse.

One might continue these parallels between the inscriptions on the *détrempe*s and the glass-paintings almost *ad infinitum*, but the quotations given are amply sufficient to show that M. Perreau-Pradier's sketches really belong to the same series as the *détrempe*s—subject, style, and medium being alike. They differ only in being painted on a different material, and it has already been shown that the use of glass was a matter of necessity, not of choice. Probably the sketches on glass were only separated from the main body of the collection on account of their fragility and their liability to damage other drawings, which would prevent their being kept in portfolios. At the same time it is possible that Corot may have found them too fragile to pack up and take home to Paris, and he may have given them away before he left Veyre-Monton.

ENVIRONS DE VEYRE-MONTON

Gouache on glass by Corot

In the collection of M. Perreau-Pradier

GEORGE LAMBERT

By KINETON PARKES

FIIFTY-SIX was too early an age for George Lambert to die. He always tussled with life; made it yield all the sensations he expected of it. He treated his art in just the same way, inducing in it a glorious inconsistency. He was a magnificent technician and could do anything he liked with brushes and paint, and with pencil and charcoal too. Loving the feeling of diversity, he painted in several manners, and he painted everything as he felt everything. He loved to savour the secret of Manet's "Le Déjeuner sur l'herbe," as he did that of a bottle of good claret. In the "Sonnet," one of his earlier paintings that made a sensation, he reproduced Manet's secret of human interest, psychological insight and technical excellence. His delight in character reading was magnificently child-like; he made hundreds of drawings of heads, every one better than the last, and the last affording him the greatest amusement. George Lambert was the finest laugh in Chelsea and, if you did not get what he was laughing at, the most irritating.

He was the best story-teller in the Chelsea Arts Club; his dialect, especially his Lancashire and Yorkshire variety, was superb. He told his tales with an accentuation

of that nasal tone which was habitual to him, and was irresistible. No one laughed better at Lambert's anecdotes than Lambert himself. He was a lovable fellow; more hated by those who were jealous of his powers than most. He did not make enough of his powers of painting, although he produced masterpieces, for he was an adept at mannerisms. He rejoiced greatly over hands, and his "Self-portrait" reveals this facet of his joy-jewel, as do many others. He was a humorist who sometimes stumbled into absurdity. Many of his fine paintings are huge jokes—too small, however, for the genius he put into them. He gloried in a joke and regarded himself as the greatest joke in the world; he laughed uproariously at himself, sometimes without explaining why. He laughed at others, and he had names for them. One of his quondam intimates he called Renan, because of the similarity of his head with that of the historian, and whenever he saw him he cried out "Renan" and laughed mightily.

His art was admired in Paris, where he had a very struggling time; in London, where he need not have struggled so much. He struggled hugely throughout the war, and as if he had not struggled enough he began

George Lambert



THE SONNET

Oil painting by George W. Lambert, A.R.A.

to construct huge equestrian monuments in clay as soon as he returned to Australia. But this return was a success. Only partly recognized in England as a genius, he was hailed as one in all Australia, and the warmth of success came to him not too late, but not quite soon enough. Though dying somewhat early, nevertheless I think the

conscious pride of the last few years in Sydney prolonged his life there and certainly contributed to his happiness. A great fellow, long and lanky, with the loose limbs of the accomplished horseman that he was; unruly, uproarious, generous, with a mobile mouth, sandy beard and moustache, eloquent eyes and a noble brow.

ART NEWS AND NOTES

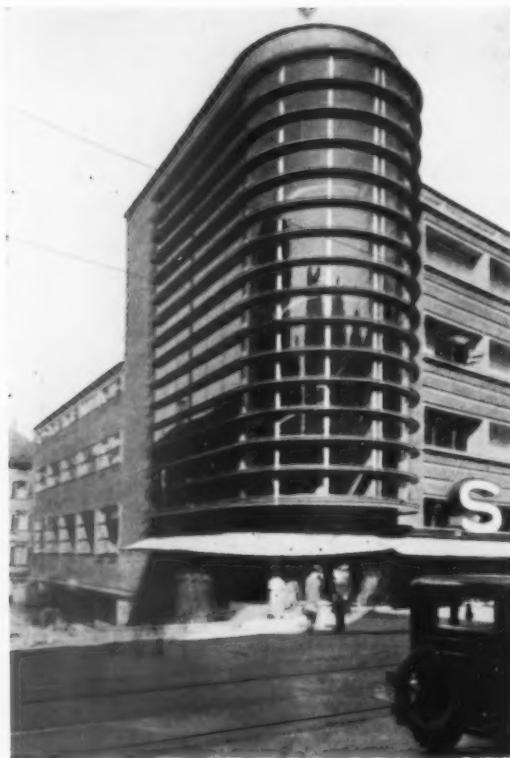
By HERBERT FURST

THE THIRD VINCENT VAN GOGH EXHIBITION AT THE LEICESTER GALLERIES

Whilst *mens sana in corpore sano* is cherished fiction, *mens inanis in corpore sano* would seem to be the more usual experience. Van Gogh was abnormal and eventually insane—guarantee, at least, that he was never inane. The fact that alienists have triumphantly pointed out that Van Gogh's insanity is deducible from his paintings is irrelevant; what they have failed to prove is that other lunatics have produced works of equal value. That there was madness in his method, few would be so foolish as to deny. What constitutes Van Gogh's claim to fame is, however, the method in his madness—the sanity in his insanity. The present exhibition at the Leicester Gallery is therefore of surpassing interest. We see Van Gogh's mind in all its struggles and phases: everywhere method, but by no means everywhere madness; and even where madness is obvious—as in the "Landscape with Rabbits" (30), or the "Winter Landscape" (27), or in the "Arles, with Irises in the foreground" (19)—it is the consistency which makes the work a work of art. In the last-mentioned

picture, painted, as he himself tells us, under the influence of Japan, the madness is deducible, probably, from the shape of the irises, which imitate Japanese or Chinese idiograms; in the "cypresses" the swirls are "insane," but the general, rather Monticelli-like, effect is not. In the picture of a bridge, "After Hiroshige" (18), it is the sanity rather than the insanity of the very sympathetic translation into another medium that strikes one. The choice of old boots (4) as a subject, which might be regarded as proof of insanity by some, was anticipated by a sane though ailing Jacquemart, the etcher, and repeated, if not copied, by William Nicholson. The choice of chairs—here is another example, "Gauguin's Armchair" (14)—as subject-matter is likewise thought to be proof of his lack of common sense, but far queerer things have been chosen by the Dutch still-life painters, who are never therefore regarded as eccentric. Were "The Man with One Eye" (31)—a delightful green-blue eye answering to the vermillion tip of his glowing cigarette—not known to have been painted by Van Gogh, it would be acclaimed as a masterpiece of sane and genial humour.

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THE STEEL, GLASS, AND COPPER STAIRCASE TOWER OF THE SCHOCKEN SHOP IN STUTTGART

By Erich Mendelsohn

Not all of Van Gogh's work is interesting; he was often too sane, as in his Maris, Fantin, Boudin, Vollon, and Monet and Bastien Lepage-Lautrec imitations (3, 5, 6, 7, 8, 10). Sometimes his madness made him too methodical, as in the strokes of the "Still Life: Red Cabbage and Onions" (16); but when he is really mad, and knows it, as in "The House of Vincent at Arles" (11), his painting assumes a moving, a heart-rending beauty.

EXHIBITION OF DRAWINGS, PHOTOGRAPHS AND SKETCHES OF ERICH MENDELSONN'S MODERN ARCHITECTURE AT THE ARCHITECTURAL ASSOCIATION

It is to be feared that too few people have visited this exhibition, and that amongst the few there may have been too many interested in Herr Mendelsohn's conception, but not in the general significance of his so-called architecture.

Herr Erich Mendelsohn is one of the leading so-called architects—they are really engineers—of the world, and his "architecture" fearlessly proclaims just whither our civilization is drifting. It is severely rationalized, sociologically, mechanically, economically, hygienically, and its visual sign is the solid travelling horizontally upon an endless void. Certain building regulations put a

limit upon the vertical growth of modern buildings, and even where such may not exist, the rarefied atmosphere, or perhaps the "Heaviside layer," would put an end to the engineer's vertical ambitions; but there is nothing to stop his horizontals from continuing indefinitely, except the circularity of the earth. The manifest tendency of the modern architect, which his engineer's science is perfectly capable of realizing, is to put the terrestrial globe into a glasshouse where humanity may be "forced" and "standardized."

It is not Herr Mendelsohn's fault that his buildings should suggest such uncomfortable thoughts; he cannot be blamed for the fact that his dynamic horizontals, with their arbitrary and meaningless verticals, his gasometer-like curves, and the X-ray walls which permit you to see into the "wheels" of a building, suggest dynamics and not statics. There is perpetual motion—*πάντα ῥεῖ*—and where the verticals arrest the movement they do it no more effectively than a funnel in a steamer. In fact, Herr Mendelsohn's architecture constantly reminds you of ocean-liners and men-of-war—perhaps of the latter more than the former because in them everything is strictly "rationalized" except their *raison d'être*.

Herr Mendelsohn may be looked upon as one of the leaders of the architecture of the future.

The problem is how to prevent that future!



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THE STEEL, GLASS, AND COPPER STAIRCASE TOWER OF THE SCHOCKEN SHOP IN STUTTGART

By Erich Mendelsohn

Art News and Notes



GIRL WITH FLOWERS *By Miss Polia Chentoff*
At the Brandon Davies Gallery

EXHIBITION OF MISS POLIA CHENTOFF'S WORKS;
PAINTINGS AT THE BRANDON DAVIES GALLERY;
DRAWINGS AT THE BLOOMSBURY GALLERY

Bearing in mind her age and her sex—yes, I am still unconvinced that sex makes no difference—my admiration for Miss Polia Chentoff's art is great. It has impressed me more than any woman's work I have recently seen—and there has been enough of such on view. Miss Chentoff comes, I am told, from Russia, and she has studied, I can see, in Paris: Rembrandt, Renoir, Manet, Degas, and, unless I am mistaken, also Carrière, are amongst the masters who have interested her so far as her painting is concerned. As regards her engraved outline illustrations, I can see no obvious inspiration. Miss Chentoff, however, is no mere copyist; on the contrary, she goes very much her own way. She is more interesting than Marie Laurencin, than Dame Laura Knight, than—dare one assert it?—Berthe Morisot. But the reason is not that she is a better painter—yet. Even Marie Laurencin has greater command over her medium. Miss Chentoff's exhibition of paintings suffers, in fact, because it includes manifestly immature work, such as her "Girl with Flowers" (12) (see illustration above), "Currants" (7), "Girl with Cup" (6), and the would-be abstract "Still Life" (10). In fact, she is not particularly strong in construction. It is not for her "architectural" qualities that one would praise her. Her art goes deeper. The "figures" that she paints or draws are human beings and not contrivances of cones and cubes and cylinders; they breathe, they think—in accordance with the measure of thought allotted to them. Here is another of Miss Chentoff's excellences: "Mother" (5),

"Widow" (2), "Young Girl" (8), "Head of a Girl" (4) have not only different features, they also have different qualities of thought; and in the painting called "Evening" (13) (see illustration below) these qualities are clearly not pleasant ones. It is an uncannily good piece of work this. So is "Woman Asleep" (3), which, in addition to the associative interest so called, has, like the above-mentioned subjects, some superb passages of painting in it. In this respect Miss Chentoff is as daring as only a woman could be. For example, in the painting of the "Widow" there are passages, notably in the nose, which no man would have dared to leave as they are; in the picture "Coiffure" (9), where she excites your delight in pure painting such as is seen in the torso, she suddenly proceeds to draw in contour because it suits her—as here in the hand—but she draws well: how well may be judged best in the series of outline engravings at the Bloomsbury Gallery. They are as simple as they can be, but every line is "nervous," full of meaning and not superficially modernized. She understands character, and not only woman's, but man's also. She draws "types" (I mean the French word!). The illustrations, which are for Sterne's "Sentimental Journey" and for Arthur Schnitzler's "Reigen," give her good scope for her talent.

If she continues as she has begun we prophesy that Miss Chentoff "will go far."

EXHIBITION OF OPEN-AIR SCULPTURE — BY THE LONDON GROUP—IN SELFRIDGE'S ROOF-GARDENS

It was quite a good idea to arrange an exhibition of sculpture in the roof-gardens of Messrs. Selfridge's, but the London Group ought not to have called it "Open-air Sculpture." The president himself exhibits a *plaster* cast; and one's heart bleeds for Edna Manley's "Eve," beautifully fashioned of exquisite wood; for a London roof-garden, a little nearer heaven though it may be, is not yet Paradise. Seriously, the misnaming of this exhibition obliges one to point out that there is such a thing as "Open-air Sculpture," and that far too many of the



EVENING *By Miss Polia Chentoff*
At the Brandon Davies Gallery

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"FEMME NUE" *By Csaky*
At Messrs. Alex. Reid & Lefèvre's Gallery

exhibits have nothing in common with it, either by reason of their material, of their size, of their subject, or of their design. Amongst the pieces most suitable for the open air are Mr. Morris Lambert's "Group on a Hill," Mr. John Skeaping's "Torso," Miss Elizabeth Muntz's "Child with Fawn," Miss Manley's bronze group, and Mr. D. C. Dunlop's bronze "Garden Figure"; more commonplace perhaps, but equally suitable, are Mr. Moses Kotteler's "Bird-bath Figure" and Mr. Arnrud Johnstone's "Bird Bath." Some of these, though suitable for the "open air" and garden or court decoration, are subject nevertheless to other criticism. Mr. Lambert, for instance, set himself a difficult problem, a four-figure group, but his solution with the fourth figure in opposition to the natural pyramid is not entirely satisfactory; and the rhythm of Miss Manley's loose-knit bronze group, disfigured from the front by the "abstract" head of one figure, lacks, from the opposite

point of view in design, too much of the tautness or hardness of its material. Mr. Skeaping's "Torso" would require a special setting. I should like to see it in a wild garden, on the ground amongst nettles, so that the casual visitor would come upon it suddenly as if it were a joyous discovery of his own. It should be handled as well as seen to yield its full pleasure. And from this point of view Mrs. Skeaping's—i.e. Miss Barbara Hepworth's—two birds (the marble pigeon especially) give hand and eye more pleasure, I think, than any other thing here.

I should like to throw out a little suggestion to Mr. Lansbury. He is anxious to add to the amenities of public life—why not set aside an area in Hyde Park for an annual open-air sculpture exhibition? It would need a permanent building, something like the Loggia dei Lanzi in Florence, only longer and top-lighted, to form one side, the rest being laid out as a garden. The sculptors are the step-children amongst the artists; their art deserves the more encouragement as the engineers who have replaced the architects have no understanding of architectural sculpture or sculptural architecture for that matter.

CSAKY. EXHIBITION OF SCULPTURE AT ALEX. REID AND LEFÈVRE'S GALLERY.

Our illustrations on this and the next page refer to an exhibition of sculpture by the Paris artist Csaky. As will be seen, they are essentially "classical." Csaky, nevertheless, began as a cubistic sculptor, with excursions into purely abstract art. Like most of the cubists, however, he has gradually shed abstraction, though his work still retains the traces of the discipline of which it is the result. At the time of writing the exhibition was not yet open, but even the photographs permit one to judge that Monsieur Waldemar George may justly claim for the artist that his "faits purement plastiques transmettent une sensation heureuse et bienfaisante de jeunesse, de confiance et d'amour."



"FEMME ASSISE" *By Csaky*
At Messrs. Alex. Reid & Lefèvre's Gallery

Art News and Notes

AN EXHIBITION OF ART IN THE DARK AGES IN EUROPE (c. A.D. 400-1000) AT THE BURLINGTON FINE ARTS CLUB

Grateful as the expert will be to the Burlington Fine Arts Club for this most interesting exhibition, to the "layman" it will come as a revelation. Even to the specialist, "The Dark Ages in Europe" present a picture of, at most, very dusky twilight, in which, however, he discerns something that the uninitiated misses entirely. That something is the evidence of constant movement, a movement which the expert can always deduce from art-forms with greater certainty than from written evidence. From the study of these art-forms it is becoming—thanks to an ever-increasing number of excavated treasures—more and more clear that civilization, regarded as a progressive force, is in its beginnings immensely older, and in its roots and ramifications much more extensive than one is wont to realize. Europe, one forgets, is geographically no more than a corner of the vast Asiatic continent, and the story of the Flood commemorates the time when even Africa was linked with it by land. There is, furthermore, evidence that Far-Eastern Asia was linked culturally with the Far West of America; nor are signs wanting that Australia and the Australasian Islands had contact, however indirectly, with the Asiatic and the American continents. Long before the dawn of history, then, there must have been evolved art-forms which travelled from one end of the world to the other.

It is this fact which is brought home to one forcibly in this exhibition; for *dark* though these ages, from c. A.D. 400 to 1000, may have been in Europe, they tell us, nevertheless, by their art-forms that they were in no sense primitive.

In nearly all the things here shown the forms are *derivative*. Ireland and China seem to have shaken hands. Moreover, the hand of the skilled craftsman with a tradition behind him is evident everywhere.

Aesthetically there is another point worth noting: the Romantics of the last century prayed to be delivered from "les Grecs et les Romains." Here in this exhibition one would almost feel inclined to join in this prayer, for here it is seen how much of aesthetic unity and power was lost in the conquest of realism, which is, after all, what Greece actually stands for. One need here only compare the design of Adam and the animals of "Adam in Paradise" from the Bargello Diptych with the magnificent Scythian "Stag of Tápiószentmárton," lent by the Hungarian National Museum, Budapest, and dating from the fifth century B.C., to realize the difference between Nature and Art. But, indeed, almost in every instance the design of the Dark Ages, in so far as it is uninfluenced by Hellenistic aims, is much better, much more close-knit. The secret of this excellence seems to lie in the fact that all these designs were distinctly applied



TÉTE DE JEUNE FEMME (Pierre)

By Csaky

At Messrs. Alex. Reid & Lefèvre's Gallery

art intended, in the first place, to decorate a confined space and not to represent Nature.

It is considerations such as these which will provide even the lay visitor to this exhibition with sustained interest.

A detailed review of the exhibition is here out of question; suffice it to say that this collection of Scythian, Gothic, Frankish, Celtic, Anglo-Saxon, Jutish, Mongolian antiquities, crowned by the magnificent gold treasure from a Lombard chieftain's grave, is calculated to throw a light on the Dark Ages in Europe as instructive as it is imposing.

We should be lacking in duty if we did not gratefully acknowledge the courtesy of the many contributors, including as they do several foreign museums—such as the Bergen Museum; the Museum für Volkerkunde, Berlin; the Municipal Christian Museum, Brescia; the National Museum (Bargello), Florence; several Hungarian museums; the Universitetes Oldsaksamling, Oslo—which give the show its unique importance.

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RECENT ACQUISITIONS BY THE NATIONAL PORTRAIT GALLERY

The most important of a collection of interesting new acquisitions by the National Portrait Gallery is, unfortunately, not yet an acquisition, Goya's portrait of the Duke of Wellington having been deposited only on loan by the Duke of Leeds. A picture of first-rate historical value, said to have been painted about 1812, it cannot compare with the drawing in the British Museum known to have been made in that year on the day following the Battle of Salamanca, where "Wellington," as Goya called him, shows a more strenuous, an almost haunted, expression. In the Duke of Leeds' picture the Wellington appears younger and less careworn. As a painting it is beautiful in colour and lighting, but somewhat lacking in spiritedness as regards the brushwork.

None of the other new acquisitions reach the importance of this picture aesthetically, though the famous Earl of Arundel's portrait, "painted in the studio of Peter Paul Rubens," is a work of very considerable merit and certainly not by a beginner. Aesthetically interesting, though in a much less ambitious way, are two drawings by Alfred Bryan, one of the "Comedian and Singer," Paul Bedford (1792(?)–1871), with a characteristic autograph, and the other of the actor, William Creswick (1813–1888). This latter is a particularly good piece of sketching.

Next in importance, aesthetically, are two miniatures, one of Sir William Lockhardt (1621–1676) done in oils on brass by an unknown artist, the other of the zoologist, Philip Henry Gosse, painted by his brother, William Gosse—not nearly such good work but suggesting an excellent likeness. Historically of greater significance is a likeness in oils, "painted about 1500 after a contemporary portrait," of Henry VI (1421–1471), and a good portrait of Sir Thomas Chaloner (1525–1565) by an unknown artist. There is also a "posthumous" drawing made from photographs and descriptions by J. Havard Thomas for the sculpture memorial, in Rugby School chapel, of Rupert Brooke (1887–1915), the poet. It is Burne-Jones-like in sentiment and treatment. Very interesting is a "bronze cast from a bust modelled in Honolulu by Allen Hutchinson in 1893, of Robert Louis Stevenson." It shows his features with the traces of his fatal illness and his hair in unbecoming length—a strong, if rather "tight" piece of work, very different from the bronze relief of the same writer, done in 1887, by the American sculptor, Augustus Saint Gaudens, and "presented by Lady Gosse and family in memory of the late Sir Edmund Gosse."

There are a number of slighter works of considerable interest—e.g. a characteristic drawing of Sir Edwin Arnold (1832–1904), of "The Light of Asia" fame, drawn by Alpheus P. Cole, and a whole collection of sketches by the facile pencil of the late Sydney P. Hall—amongst which there are some admirable "snapshots" of Harcourt, Gladstone, Sir Henry Lucy, Salisbury, Goschen, and other famous parliamentarians of the eighties and nineties.

The weakest amongst the new acquisitions from the artistic point of view is a portrait of Sir John William Alcock, K.B.E. (1892–1919), who made the first direct flight across the Atlantic from Newfoundland to Ireland in 1919. It was painted in the same year by the late Ambrose McEvoy. McEvoy could not paint men.

A SERIES OF DRAWINGS BY EPSTEIN AT MESSRS. KNOEDLER'S GALLERIES

One is always impressed with Mr. Epstein's sculpture; even those who dislike it show by the vehemence of their disapproval the depth of the impression. His drawings are a different matter. They probably do not evoke the same strength of disapproval, but, on the other hand, they must surely puzzle the admirers of his sculpture. Comparison with Mr. Frank Dobson's work, topical at a moment when the former's "Madonna and Child" and the latter's "Truth" are simultaneously on view, shows that Mr. Epstein is pre-eminently a psychological, or what some call a "romantic" artist, whilst Mr. Dobson is an intellectual, or what some call a "classical" artist. With Mr. Dobson's work one thinks of nothing, one enjoys a kind of eurhythmic exercise, equally smooth and agreeable whether occasioned by his sculpture or his pleasantly illuminated drawings. With Mr. Epstein, appreciation is arduous and comes only as a reward of thought. He and Mr. Dobson live in two different worlds. But whilst there is no difference of outlook realizable between Mr. Dobson's sculpture and his drawings, Mr. Epstein's drawings exhibited together with his bronze group leave one dissatisfied. They are two psychological series, one representing "The Sisters," the other "Mother and Son," that is to say, the models of his bronze group. In both series emphasis is on psychological values, as shown by such titles as "Contrasting Characters," "Moods and Depressions," "Shadowy Thoughts"; but that does not account for the purely formal problems of drawing which he has set himself for the most part in unusual foreshortenings, but also by evident attempts to suggest volume, which in his method of shading gives the impression of sack-like tautness rather than organic solidity. Nor can his sometimes careless-seeming inaccuracies of drawing be explained on formal or psychological grounds. There seems some fundamental incongruity, some schism between form and content.

THE SOCIETY OF GRAPHIC ART AT THE ROYAL INSTITUTE GALLERIES

This tenth exhibition of the Society of Graphic Art is like the Bourbons: it has learnt nothing; it has forgotten nothing. The catalogue quotes Ingres' famous dictum: "Le dessin est la Probité de l'Art." Most of the members possess, it would seem, this probité to a hypertrophic degree. They draw and draw until they have exhausted their subject. They are prodigal of line. They have not mastered the first principle of "le dessin," and that is selection. If they only looked at their Ingres they would see that he drew less and said more with his *dessin* than they with their graphic art. Apart from selection one also wants to see personality in the work, one wants to feel the mind behind the eye; but although there is any amount of good and careful and elaborate draughtsmanship and craftsmanship amongst the exhibitors here, there is little evidence of selection, and not much more of mind. But there are honourable exceptions, of which I would mention the following: Messrs. Iain McNab, Geoffrey Garnier, Philip G. Needell, L. D. Luard, John Copley, Martin Hardie, R. A. Wilson (in his pen-and-wash), and Mesdames Ethel Gabain and Leigh-Pemberton. There are no doubt others, but, broadly speaking, this criticism of the society as a whole is, I am sure, justified.

Art News and Notes

ENGLISH LANDSCAPE PAINTINGS (1750-1930) AT THE LONDON ARTISTS' ASSOCIATION

The London Artists' Association have inaugurated their new and beautiful gallery at Messrs. Coolings in Bond Street with a landscape exhibition of very considerable interest. It shows us a number of modern English landscape painters in juxtaposition with such "Old Masters" as Turner, Constable, Cox, Cotman, Peter de Wint, P. Nasmyth, Gainsborough (see illustration on this page), and Wilson. To do the exhibition justice would require more space than is at my disposal. One fact, however, emerges from this comparative exhibition, and that is that most, if not all, of the modern English painters can claim with justification to be "in the tradition." This, of course, is partly due to the fact that Constable's influence having reached France has flowed back into this country again via Paris, so that it represents, as it were, a double stream. For such reasons not only Wilson Steer, but Duncan Grant, Vanessa Bell (see illustration below), Roger Fry, Keith Baynes, Frederick Porter, for example, are seen to be typically English—just as Whistler and Conder, with Augustus John, Innes, Gilman and Grove (an unfamiliar name to me) are out of the tradition, albeit in a related category. Sickert, whom one would expect to find in Whistler's Galerie is, at all events, with his



LANDSCAPE

By Gainsborough

At the London Artists' Association

"Chagford Church Yard," right out of it. This latter picture amazes one quite as much by its *insouciance* as by the extent to which this quality has succeeded. By all the rules of painting this ought to be a bad picture—and it simply isn't. Out of the English landscape tradition are quite clearly Mr. Gertler's and Mr. Paul Nash's contributions. I confess I can make little of Mr. Gertler's "Silver Birches," but Mr. Nash's "Souvenir de Cros de Cagnes," seen before in a show of his own, still impresses one as, perhaps, the one picture here which testifies to quite independent research.

May I suggest that the L.A.A. should continue the policy of such comparative exhibitions; they will at least do the public a service and, I imagine, will also benefit the living artists.

EXHIBITION OF STONWARE BY D. K. N. BRADEN AND K. PLEYDELL-BOUVERIE AT MR. PATERSON'S GALLERY; AND EXHIBITION OF POTTERY PRO- MOTED BY SPENCER EDGE AT THE GIEVES GALLERY

When one compares the Misses Braden and Pleydell Bouvierie's exhibition of stoneware with Mr. Spencer Edge's show of pottery, one begins to fear a little for the future of masculine mankind. The ladies' stoneware is chaste in form, beautiful in glaze, restrained in colour. Their bowls and jars and bottles are for the most part conceived as flower-vases and intended by the neutrality of their subdued colours—grey-green, willow-green and brown, mottled brown and green, fawn with brown spots, etc., etc.—to set off the flowers. Miss Braden's brush decorations are restrained and as discreet as in the best Chinese ware; Miss Pleydell-Bouvierie eschews decorations altogether and relies entirely on the variations of tones and colours she can obtain by different wood ashes. I will single out none of these ladies' exhibits, as the majority of them are equally attractive and, above all, done with unimpeachable taste—the potters understand the logic of design.

Mr. Spencer Edge's logic is of a less unexceptionable kind. We are, at all events, told that "his primary object is to use pottery principally as a medium for his painting and not as an artistic subject in itself for decoration."

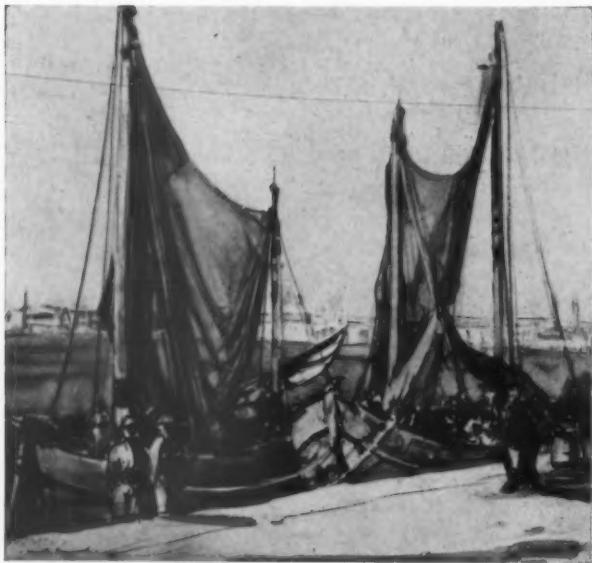


THE WOOD

By Vanessa Bell

At the London Artists' Association

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BOATS, VENICE Watercolour by A. Knighton Hammond
At the Beaux Arts Gallery

It is not quite easy to understand what this sentence is meant to convey, but as a result we see fruit-dishes, dessert plates, service plates, mugs, lamps, cigarette boxes, painted—not *decorated*, one is to understand—with more or less accurate copies of Vermeer, Giorgione, Morland, Gainsborough, Turner, Rembrandt, etc., and also with the artist's own views of Oxford colleges, English cathedrals, and of London. The painting is done with a fair amount of skill generally and with occasionally quite good effect, as in Hobbema's "Avenue" (34), Turner's "View of Orvieto" (35), Rembrandt's "Landscape" (43)—a part of a service plate, as are plates with pictures of Corot's "Dancing Nymphs" (37), and of Giorgione's "Tempest" (42), which would hardly please the original artists. But who in our time wants to trench his meat on a Corot, or pour his cream on a Fragonard? Mr. Edge's talents are wasted through a solecism which one associates with maiden ladies in Cathedral towns.

SHORTER NOTICES

Mr. W. G. de Glehn's, A.R.A., exhibition of paintings and drawings at *Barbizon House* is somewhat depressing for anyone who can see what the artist might have been if Sargent had never thrown his shadow across his career. There are a series of drawings, studies for several of his figure-compositions, which are admirable, good and serious work—not "clever." Cleverness, slickness, and, consequently, superficiality characterize his oils and his watercolours. Mr. de Glehn was never a Sargent, but it would seem that Sargent's surface-brilliance has prevented the artist from ever finding himself. With his obvious talent it would have been worth while, as may be seen not so well here as in the decoration now at *Burlington House*

Mr. Frederic Whiting has certain affinities with Mr. de Glehn. His paintings and watercolours at the *Betty Joel Gallery* have a similar calligraphic fluidity of touch. He is essentially a brilliant sketcher who, when he is painting men or horses, can do aesthetically much better than when he paints women or children. It would seem that he is then anxious to please others, whilst with his horses and his men he paints to please himself. At all events, whilst such pictures as "Phyllis Neilson Terry" (7), "Mrs. Gerard de Witt" (8), "Miss Moyra Fox Davies" (10), "Mrs. Hewitt" (11), to single out a few of many, no doubt fulfil their purpose with *éclat*, his true calibre as an artist comes out much better in the portrait of the late "Sir John Gatti" (14), and especially in the admirably designed and beautifully drawn "Sculptor" (1), as also in watercolours such as "Riding Party" (33) and "Boy with Ponies" (40).

Mr. Reitlinger's exhibition at the *Redfern Gallery* gives one the impression of a mind that is divided against itself. In his early "Vicarage Party" (31) he indulges in a kind of Rousseauish puerility, which has, nevertheless, some originality. In his apparently latest work, "By the Lagoon," a series of five decorative panels, painted in Tahiti, he has become quite superficial in the "slick" academic sense. Yet the harmonies of browns, greens, and purples of such a picture as "The House in the Derb Ben Souda, Fez" (25), or the grey, purple, and ochre "Aures" (18), show not only that he has a refined colour-sense, but also a knowledge of design.

Mr. Townley Searle, who shows paintings in the way they used to show them in Montmartre, at the *Montmartre Gallery*, 39 Wardour Street, has rather more to say about himself in his auto-prologue than in his painting. Before a man, or a woman for that matter, has acquired the right to condemn the Academy he must give a little more evidence of knowledge than Mr. Townley Searle displays in this exhibition. He is very excited about the Royal Academy, but one does not get excited about things in which one does not believe—one ignores them. Let Mr. Searle forget the Academy and put his prices down: then we will come and discuss his art seriously.

Mr. William A. Chase's exhibition of flower paintings at the *Raeburn Gallery* suffers from overcrowding, and from the fact that he has a preference for variety rather than unity in his colour arrangement. Where his gamut is restrained his effects are aesthetically the most satisfying, as, for example, in "Wild Flowers," "Wind Flowers," "Canterbury Bells," and "Roses and Delphiniums."

Our illustrations on this and the next page refer to an exhibition of watercolours of Venice and the Riviera by Mr. Knighton Hammond, now on view, together with an exhibition of oilpaintings by the Australian artist, Mr. Roy de Mestre at the *Beaux Arts Gallery*. Mr. Hammond has a nice fluid, impressionistic touch, seen to its best advantage in an unusual view of the "hackneyed" "Bridge at Avignon," the "Venetian Boats," and "Old Bridge, Sospet." Mr. Roy de Mestre's oils are more "modern" in the semi-geometrical and strongly-defined design, of which "Middie Harbour" is a good example.

The Eighth Annual Exhibition of Watercolours, by J. M. W. Turner, Colman, Dayes, Varley, and other

Art News and Notes

Masters of the English School at the *Cotswold Gallery* is, if my memory does not deceive me, one of the best, perhaps the best they have had. It is superfluous to point out the merits of the painters named; suffice it to mention a few of the especially delicious examples, such as Turner's monochrome, "Custom House, London," "Châtel Argent, Val d'Aoste," "A Castle on the Moselle," which tells us where Mr. Wilson Steer and Mr. D. S. MacColl have learnt some of their art, and "A Fishing Boat at Sea," which might have been done by Whistler. Then there is a beautiful study in blue and grey for "Hawes Water," by Edward Dayes, much better than the finished picture; an enchanting "Winding River" with a flowing rhythm, and a romantic monochrome "Bridge at Bettws-y-Coed," by David Cox, which reminds one somehow of Daumier. A surprise is the neat and efficient work of the much-hated J. Farrington, as seen in his "Dumbarton Town and Castle" and "West View of Dumbarton Rock," and the charming, if slightly amateurish intimacy of George Scharf's "Residence of the Rev. Dr. Schwabe at Dulwich." It makes one feel as if one were back in 1818 oneself.

In Mr. Frederick B. Kerr's exhibition of watercolours of London, Yorkshire, and Norfolk at the *Abbey Gallery*, one admires most his treatment of the skies and of filmy mists. Such pictures as, for example, "Blue and Gold—Norfolk Coast," "In Swanage Bay—August," and "Lots Road Power Station," are, therefore, amongst his best.

Professor A. M. Hind's exhibition of watercolours and drawings at Messrs. Agnew's showed again, as on a previous occasion, that he has imbibed the principles of the English watercolourists. He is at his best where his sense of transparent atmosphere, displayed in carefully considered tone-relations, finds fullest expression, and this happens most frequently in his monochrome rather than in his fully-coloured watercolours. Amongst his best things here are "Storm over Castlemorton Common," "The Brecon Beacons," "Woodland Lane, below British Camp Hill, Malvern," and "Trees on the Slopes of British Camp Hill."

OUR COLOUR PLATES

The Tempest, by Giorgione.—We are privileged to reproduce in this issue the famous landscape "The Tempest," one of the gems of the recent Exhibition of Italian Art, 1700 to 1900, at Burlington House. It was lent by Prince Giovanelli, of Venice, and was said to have been insured, while in London, for an enormous sum.

Portrait of a Man, by Raphael.—This magnificent portrait, from the Royal Borghese Gallery, Rome, will be also remembered by all visitors to the Italian Exhibition. The identity of both sitter and artist are matters of much doubt. Some authorities believe the work to be by Perugino.

SCULPTURE AT MESSRS. KNOEDLER'S.

As we go to press an important exhibition is announced of Mr. Herbert Haseltine's animal sculpture which will open on July 10 and close about August 9.

We shall publish an article next month on this exhibition with many illustrations of the famous series, upon which Mr. Haseltine has been occupied, of pedigree stock.

THE GOUPIL GALLERY. CARVING AND MODELLING

At the Goupil Summer Exhibition are two pieces of sculpture which illustrate completely the distinction between moulded and carved work, between plastic and glyptic. The modelled piece is the gross head called "Silenus," by Barney Seale, the carved figurine called "Chloe," by Eric Gill. Subject has nothing to do with the case, which is wholly one of method. In the bronze there is the loose, infinitely mobile building up of the man in the clay, the synthesis of creative form; in the stone, the analysis of form by the denudation of matter until the stone's treasure is revealed. In this case what a treasure! Eric Gill has never done anything so exquisite, so simple.

Its glyptic is absolutely compact, not marred by any undercutting or through cutting; the planes and spherical masses are pure in statement, producing delicious contours to which not only the optical, but the tactile, senses respond immediately. The figurine is supported on a solid basis of drapery, marvellously carved and delicately tinted as is the hair. It is simple and yet a marvel of expression; and "Silenus" is a marvel of expression, but in quite another way. It is riotous in its expression of licentiousness; in this head is all the vice and all the humour of a thoroughly jolly nature given to the utmost



VERONA

Watercolour by A. Knighton Hammond

At the Beaux Arts Gallery

Apollo: A Journal of the Arts



THE ANNUNCIATION TO ST ANNE, AND THE PRESENTATION OF THE VIRGIN IN THE TEMPLE.

Austrian Stained Glass in the Victoria and Albert Museum.

excesses of sensuality. And its modelling is license let loose, so magnificently expressive is it. Anything can be done in clay except Gill's "Chloe," anything can be done in stone except Seale's "Silenus"; they are worlds apart, and yet they are both fine sculpture, but you cannot cut "Silenus"; you cannot model "Chloe"; their qualities are as opposed as their expositions; they are separate and antagonistic kinds of sculpture, almost the expressions of two kinds of form.

There is other good sculpture, both carved and modelled, in this exhibition. There is Gill's other piece, "Eve," of the same character and only less beautiful, and there is Edna Manley's mahogany carved "Young Girl," exhibiting that sense of form already associated with this young artist's work, and as seen here, developing apace. And there are three bronze heads by M. Kottler, the South African artist, of types which are so good in their modellage that they invite, in a less degree, the comparison with the mahogany figurine as "Silenus" does with "Chloe." It is a good sign that in this exhibition there are three pieces of figure pottery by Adrian Allinson, which are fine in true plastic form. K. P.

VICTORIA AND ALBERT MUSEUM EARLY AUSTRIAN STAINED GLASS

Two important panels of fourteenth-century Austrian stained glass recently bought for the Victoria and Albert Museum by the National Art Collections Fund have now been put on exhibition in Room 110. The panels were originally in the church of Maria Strassengel, in Styria, founded in 1346 and consecrated in 1353, and to this period the glass undoubtedly belongs. It was probably made in the workshops which produced some of the finest glass in St. Stephen's, Vienna.

The panels show the early Gothic style of glass-painting in undiminished power of drawing and composition, and are exceptionally fine in colour. The subject of one is the Annunciation to St. Anne; of the other, the Presentation of the Virgin in the Temple. Other panels from the same series are in the Kunsthistorisches Museum at Vienna.

THE NATIONAL GALLERY, MILLBANK

We note with pleasure that Mr. J. B. Manson, a frequent contributor to *APOLLO*, has been promoted to the directorship of the Tate Gallery, a post for which he is eminently fitted. But in congratulating him on his advancement, we think it only right to remember the progress the gallery has made under the able and courageous *ægis* of the retiring director, Mr. Charles Aitken.

OBITUARY

Almost all British collectors of Japanese works of art, and especially those mainly interested in Japanese colour prints, with an added number in the United States and on the Continent, will be grieved to hear of the sudden and quite unexpected death of Mr. Shozo Kato, of 8 New Oxford Street, in Charing Cross Hospital, at the age of sixty-eight, on Friday, June 6, as the result of an accident.

When quite a young man he was discovered by the late Dr. Ernest Hart, and he developed into the most intelligent and well-informed of all his compatriots resident in London, especially on those subjects concerning the past history and crafts of his native land. This knowledge he willingly imparted to all who really proved themselves interested in the subject, so that he was ever being called upon to help one or another to avoid the many pitfalls that beset the student of Japanese subjects, and nearly all of the writers upon Japanese arts during the last forty years must owe him a deep debt of gratitude for his assistance, a debt frequently publicly acknowledged. His shops in various places in London have continuously been the rendezvous of collectors and students, and by his uniform urbanity and smiling acquiescence with their desires for information, he endeared himself to many people from whom he could hope for little profit to himself. His death is an irreparable loss, for few of the Japanese resident here—being more concerned with modern problems—are equipped to play his part as admonitor and instructor. W. H. E.



BEAUVAIS TAPESTRY PANEL

To be sold at Messrs. Christie's on July 2

Breitmeyer Collection

ART IN THE SALEROOM

By W. G. MENZIES



MISS CHARLOTTE AUGUSTA PAPENDICK

By J. Hoppner

Breitmeyer Collection. Sold at Messrs. Christie's, June 27

NOT for some years has the art sale season been so barren of notable incidents as that which will close towards the end of this month.

It is true that we had the important Barnett Lewis in the spring, Christie's picture sale on June 20 made over £52,000, while several of Sotheby's sales, notably those of old silver and furniture, are worthy of record; but on the whole there was distinct evidence that many of those who had contemplated consigning their collections to the saleroom refrained from doing so in the hope of an improved financial outlook.

The end of June, however, witnessed the opening of the sale of the important collection of the late Mr. L. Breitmeyer, a portion of which will also be dispersed on July 2 and 3, and 10.

The Breitmeyer pictures sold on June 27 included fine examples by notable masters of the chief European schools, many of which were remarkable for their lengthy pedigrees.

In July the furniture, tapestry, and objects of art are to come under the hammer, and many of the pieces will undoubtedly realize prices far in excess of those paid for them by their late owner.

There is, for instance, a superb set of Kien-Lung vases enamelled with flowers and birds in *famille rose*, which should arouse the enthusiasm of the most avid ceramic enthusiast.

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MRS. JOHN GORDON *By Sir Henry Raeburn*
Sold at Messrs. Christie's, June 20, for £3,570.



JOHN GORDON *By Sir Henry Raeburn*
Sold at Messrs. Christie's, June 20, for £892 10s.



MISS MARGARET INGLIS *By Sir Henry Raeburn*
Sold at Messrs. Christie's, June 20, for £7,140.



MISS FAZAKERLEY *By Sir Joshua Reynolds*
Breitmeyer Collection
Sold at Messrs. Christie's, June 27.

Art in the Saleroom

Amongst the furniture, many items of which come from Lord Grimthorpe's collection, is a particularly fine Chippendale armchair of Regency design, and several fine Louis XV pieces.

Very notable, too, are some tapestry panels from the same source. These include a fine Beauvais panel, 9 ft. high and 15 ft. wide, woven with children playing, and three Flemish panels woven with subjects from classical history.

On the last day perhaps the most important item is an old English lacquer cabinet with folding doors enclosing ten drawers. The exterior is decorated with Chinese landscapes in red and green on a cream ground with green borders, and the interior with Chinese figures and flowers on a red ground. The cabinet, which is on a gilt wood carved stand, is mounted with engraved brass escutcheon and hinges.

On July 4, at Christie's, a collection of pictures from various sources is to be dispersed, which is chiefly notable for some fine examples by well-known sporting



PORTRAIT OF A LADY

By George Romney

Breitmeyer Collection

Sold at Messrs. Christie's, June 27



PORTRAIT OF A LADY

By Barthel Beham

Breitmeyer Collection

Sold at Messrs. Christie's, June 27

artists, such as Cooper Henderson, Ben Marshall, and F. Sartorius.

Of the three portraits by Raeburn illustrated, one, the delightful portrait of Miss Inglis, afterwards Mrs. Alves, of Edinburgh, came as a surprise when placed on the easel at Christie's. Sold by order of the trustees of the late Dr. Thomas Inglis, H.E.I.C.S., it was until quite recently entirely unknown to students of the great Scots painter.

The other two, which were sold by the order of the trustees of Mr. H. E. Gordon, of Aikenhead, Cathcart, Glasgow, are mentioned in both James Greig's and Sir Walter Armstrong's "Life" and figured in the Raeburn exhibition in Edinburgh in 1876.

The wide range of the Breitmeyer pictures can be gauged from the fact that, though mainly consisting of works by eighteenth-century masters, certain of the portraits date back to the sixteenth century.

The "Portrait of a Lady" by Barthel Beham, for instance, which we illustrate, is one of a pair by this rare early sixteenth-century painter which was formerly in the collection of the Emperor of Austria at Schloss Lanenburg. The two portraits were sold during the

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OLD ENGLISH LACQUER CABINET

Breitmeyer Collection

To be sold at Messrs. Christie's on July 10

Revolution in 1848 and were bought by their late owner at the Cuthbert Quilter sale twenty years ago.

Particularly charming is John Hoppner's portrait of Miss Charlotte Augusta Papendick, one of this artist's best-known studies of childhood. McKay and Roberts illustrate and describe the portrait in their book, while it was also the subject of one of Scott Bridgwater's most successful mezzotints.

It was exhibited at the Grosvenor Gallery in 1913, and at Vienna in 1927.

Admirers of George Romney's work will be attracted by the unrecorded portrait of an unknown lady from this popular painter's brush, while notable, too, is the freely-rendered portrait of Mrs. Fazakerley, by Sir Joshua Reynolds. Little more than a sketch, it was, when exhibited at Burlington House in 1885, in the possession of the Misses Veron.

On the first five days in July Sotheby's are holding a sale at Iwerne Minster, Dorset, by instructions of the executors of the late Mr. James H. Ismay. The catalogue includes many fine pieces of old English furniture in satinwood, walnut, and mahogany.

There will be some exciting bidding at the same auctioneer's rooms in Bond Street on July 7, when a collection of Tennyson manuscripts is to be sold by order of the tenant for life, Mr. C. B. L. Tennyson, pursuant to the authority of the court.

Many are unpublished, and amongst them is a play "The Devil and the Lady," composed by Tennyson when only fourteen. An even earlier effort is a translation from the Latin of Claudian's "Rape of Proserpine," the only extant example of Tennyson's early experiments in the regular Popeian metre.

As we go to press the first results of the sale of the remarkable collection of the late Dr. Albert Figgod at Vienna come to hand.

Generally recognized as one of the finest collections of its kind on the Continent, the high prices that were anticipated materialized.

Collectors from all parts of the globe were present, and there was strenuous competition for practically every lot offered.

The remarkable price of £20,000 was given for the famous Gobelins tapestry from Tournai, and £24,000 was realized for thirty-three Gothic tapestries.

The total for the first day just failed to reach £60,000.



KIEN-LUNG VASE AND TWO BEAKERS

Breitmeyer Collection

To be sold at Messrs. Christie's on July 2